

OCTOBER 26, 1910

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# THE NEW YORK DRAMATIC MIRROR



White, N. Y.

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From "Mother" at the Hackett Theatre



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# The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, OCTOBER 26, 1910

NO. 5172

## Where Is the Remedy?

THE MIRROR'S CALL for the elimination of the inefficient in the theatrical profession has provoked much comment and led to various remedial suggestions.

In various letters on the subject written to this journal and published, certain causes for the presence of the great number of incompetents in the profession are alleged, and the writers of these letters advance various theories as to what should be done to diminish the number of the inefficient that embarrasses the whole system of the theatre.

BRIJHAM ROYCE suggests the exaction from all applicants for engagements of proof of at least three years' actual experience on the stage, excepting from this requirement those who can show diplomas from reputable dramatic schools. "Why," he asks, "should our profession be the only one into which any outsider can walk and take the place of a skilled workman?" But Mr. Royce's proposal hardly meets the emergency. Had such a plan been in operation even during the years since the practical abandonment of the stock company system, it would have excluded from the stage a large number of talented players who, preliminarily, did not even enjoy the advantage of a dramatic school training. There must be a beginning.

Another correspondent, N. C. ANDERSON, assumes that "nothing would go farther toward eliminating the inefficient than a demand for the efficient," the inference being that so many managers seek to cheapen their companies that the unskilled with them have a preference over skilled players, because they may be hired at a cheaper rate. Mr. ANDERSON asserts that there are enough capable actors to play all—or almost all—parts now written, and that good plays steadily fail because good actors are not hired to interpret them. And, following the belief of others, he blames the practice of selecting "types" as fatal to the art of acting, while it encourages, by employment, persons who in appearance alone satisfy managers' notions of requirements. That there are enough actors of ability to fill the legitimate demand may be questioned. But that the adherence to "types" in selection encourages the unskilled, and thus keeps the ranks full of incompetents from the art viewpoint, is no doubt true.

A very vigorous letter containing pronounced ideas as to the matter was published from C. N. STARK, who claims that inefficient managers make the great number of inefficient actors possible; that the agencies of engagement also assist in the employment of inefficients and the denial of the claims of capable actors through favoritism. But is it not an answer to this to say that actual inefficiency in a manager and the exercise of favoritism in agencies carry their own punishments and lessons? No inefficient manager can long survive the competition of the efficient, and an agency that tries to place incompetent favorites while ignoring artistic values in others must sooner or later go out of business. All this is decided ultimately by the public.

Mr. STARK makes one suggestion, however, that wise managers will heed. This is that the stock companies outside of New York should be closely watched for budding and flowering talent. The number of young players whose training was had in such companies that have amazed Broadway during the past three or four seasons proves that here is a source of ability worthy of the closest inspection.

Still another correspondent, EUGENE STOCKDALE, goes more into the elementary phase of the matter, quoting from THE MIRROR's comment on the freedom of entry upon the stage as compared with the systems of education by which other professions are safeguarded as to membership. "When the theatrical profession gives to the school of acting the same encouragement and protection that is accorded the law school and the medical school, the standard of acting in this country will be raised fifty per cent. in ten years' time," says Mr. STOCKDALE, who adds: "We speak of the art of acting; if it is an art it must have principles which must be learned. Acting can be taught—it must be taught—and it is taught. Every stage director is a teacher of acting and every actor, in rehearsal, a pupil, and under the present system the actor picks up a bit of knowledge here and a bit there, connects them, keeps adding to his little store until he shows some

degree of proficiency. It is evident that such education must lack that systematic, orderly and logical knowledge that constitutes true education. It is almost miraculous that the standard is as high as it is. If the school of acting is illegitimate it should be exposed and exterminated; if it is legitimate it should be encouraged and supported. The profession should insist that schools be conducted by competent teachers, who possess the technical knowledge required and have the necessary pedagogic training which is required of all teachers in reputable educational institutions."

All of this is true, and it outlines a possibility. But there are difficulties in the way. Dramatic schools as they now exist are private enterprises conducted as other business is conducted, for gain. They have no professional authority, although some dramatic schools have professional friends and employing patrons. What is needed is a central institution, largely conceived and ably conducted, that would send forth students fitted for the stage. As a matter of self-preservation, and as a means to revive and maintain histrionic art, some such institution, it would seem, should sooner or later be evolved.

But under what auspices? In the case of the other professions, men are prepared for them and go direct to service of the public, each on his individual initiative. In the profession of the theatre intermediate mediums—a business system which employs—intervene. All theatrical managers who find the present state of affairs in the profession embarrassing—as many in the acting part of the profession also find it—would, no doubt, agree that an educational institution for the person who would be an actor is desirable, but who shall establish it on the necessary lines? If managers should unite to found and maintain it for their own benefit, who among them should have the first selection of the talent prepared for the stage? Difficulties, it is seen, at once arise to discourage any concerted effort on their part to such an end. And the State cannot maintain such an institution for the primary benefit of private enterprise, although the public might profit ultimately from it.

The problem presented is serious, and its solution is far in the future.

## Let the Public Assist.

LOVERS OF THE THEATRE in States which have enacted an oppressive and illogical "child labor law" will do well to consider the extent to which such a law will interfere with their lawful and desirable enjoyment of the drama in present circumstances; and such lovers of the theatre should devise some means by which they may assist theatrical managers and others concerned in securing a repeal of such a law, or at least a reasonable modification of it so far as it interferes with the work of children on the stage and the presentation of drama in which the association of children is vital.

Massachusetts and Louisiana are the more prominent States in which such a law is now in force. It therefore follows that no city in either of these States can witness such a play as MAETERLINCK's *The Blue Bird*, or *Peter Pan*, or *Rip Van Winkle*, or SHAKESPEARE's *Midsummer Night's Dream*, *King John* or *The Tempest*, ISEN'S *A Doll's House*, or any one of many other dramas among the more desirable in the repertoire of the American theatre.

THE MIRROR and other newspapers have set forth unimpeachable testimony to the fact that children of the stage are well considered and carefully brought up to adult life. Their artistic usefulness to themselves and to the public depends largely upon their training on the stage, which to-day shows a multitude of players who have been on the boards since childhood, to their benefit rather than to their injury and wholly for the rational pleasure of the public.

The so-called "child labor law," wherever it has been enacted, classes stage children with the young slaves of factories and other manual industries. That this is unreasoning, unjust and deplorable all lovers of the theatre should recognize, while they owe it to the theatre as an institution for their own pleasure and inspiration to assist in restoring artistic freedom to these young players and lifting the ban upon plays against which nothing whatever can be urged on grounds of morality. Active public sentiment makes good laws and unmakes bad laws.

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NEW YORK, OCTOBER 26, 1910

## A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

## The Usher



Oscar Asche, the noted English actor, who is again enjoying popularity in London after a phenomenal success in Australia, says there are no deadheads in that far-away country.

This fact leaves Australian management free from the bitter experiences of managers elsewhere who are abused by those to whose importunities they do not respond, and who, in many cases, are also indirectly abused by those to whom they give tickets; for many a person who has seen a play by courtesy lingers in the lobby of a theatre long enough to talk audibly of its defects.

"I am convinced that 'paper' is one of the drama's bitterest and most dangerous enemies," says Mr. Asche. "The deadhead is an unmistakable human type, and his presence in a theatre is scented at once by those who have paid for their seats, and who, naturally enough, feel some resentment at having to sit next to a wet blanket. The deadhead rarely joins in the applause. He stares wonderingly from side to side at those who do. He is the most ungracious and the most ungrateful thing in all creation, and his complimentary accommodation in a house is usually a menace to its welfare."

These are strong words, but every manager has had experiences that will lead him to indorse them. As proof of the unreasonableness of the average deadhead, Mr. Asche tells this story to L. G. T. of the London *Chronicle*:

"It happened when Miss Lily Brayton and I were members of Benson's company. An importunate citizen had been 'obliged' with a couple of seats for *As You Like It*, but was prevented from using them by a calamity which annoyed him exceedingly. Our theatre was burned out, and all the scenery and costumes for the production were destroyed. Hiring an outlying theatre for a subsequent evening, Benson announced in his advertisements that tickets for the previous performance would be available for the next,

only that, for obvious reasons, the programme would have to be changed from *As You Like It* to *The Merchant of Venice*. The reply of the importunate citizen to this proclamation was to the following effect: 'Dear Sir: I enclose you the seats I was unable to make use of in consequence of your theatre having been burned down, and, as I have already seen your production of *The Merchant of Venice*, I shall be obliged by your remitting to me the money value of the enclosed tickets, as compensation to myself and wife for having been prevented from witnessing *As You Like It*.'

The censorship germ is working in the New York Board of Aldermen to strange ends—at least in suggestion.

Another proposal has been made by a member of that body, this time for a Board of Censors. The resolution embodying this idea empowers the Mayor to appoint as such a board twenty-five persons, in his discretion, to serve for four years.

The proposed ordinance goes on to recite that "said Board of Censors shall have power to prohibit the production or exhibition of any obscene, indecent, immoral or impure public amusement, drama, play, exhibition, show, entertainment or act which would tend to the corruption of the morals of youth or others. Any person who as owner, manager, director or agent, or in any other capacity, prepares, advertises, gives, presents or participates in any such amusement, drama, play, exhibition, show or entertainment prohibited by said Board of Censors, knowingly, or any person aiding or abetting such act, and any owner or lessee or manager of any garden, room, building, place or structure, who knowingly leases, rents or lets, or permits the same to be used for the purposes of any such public amusement, drama, play, exhibition, show or entertainment prohibited by said Board of Censors, or who knowingly assents to the use of the same for any such purpose, shall, upon conviction thereof before any magistrate, be fined the sum of \$100 for each offense."

There are provisions of the Criminal Code already in force—as they have been in force for years—that adequately and clearly cover any case of "obscene, indecent," etc., amusement, and that provide for the punishment of persons who may offer such amusement.

Twenty-five censors! And all of them politicians, or the close friends of politicians—for what else can be meant?

What a revel in free tickets and other "privileges"! And why not fifty, or seventy-five, or even a hundred censors?

If the Aldermen should pass it, who can conceive that the Mayor would approve such a legislative jest?

But apparently the Aldermen as a body do not consider it seriously. The ordinance "was referred to the committee on laws."

It should have been laid on the table, face downward, freshly following the application to the table of some well-recommended adhesive substance. Say common, or office mucilage.

The movement to provide those ordinarily unable to patronize first-class drama with occasional opportunity to attend theatres where it may be seen, initiated here by the New Theatre, is growing locally, but it is not confined to New York.

In another form it is to be tried in Chicago, where "theatre evenings for business girls" will provide opportunities for the young women who operate typewriters, or telephones, or stand behind counters, at reduced prices.

The Klio Association in Chicago is composed of several hundred business girls who will be thus favored, and the plan will be first tried by Managers Will J. Davis of the Illinois Theatre, Harry Powers of Powers' Theatre, and the management of the Chicago Opera House. The first Tuesday of each month will be "theatre evening" for these young women, and their tickets will be secured in bulk at a reduction of from 25 to 50 per cent. from usual rates.

New York managers, or some of them, no doubt would co-operate in such a movement for this city.

Inert or unrelated remarks by persons at the play whose interest for the moment is on something else often spoil a fine passage in the drama for other persons in their neighborhood.

While Forbes-Robertson, playing *The Passing of the Third Floor Back* in Toronto, was speaking to a silent audience the line "Ye shall be to me a kingdom of priests, a holy nation," a burly man in a rear seat was heard by all to remark to his wife:

"He needed eight feet off my lot, so I stuck him for sixty-five a foot."

And the rest was not silence.

## PERSONAL



Hopkins.

**SEARS.**—The first-night audience at the Comedy Theatre last Wednesday evening for the premiere of *Keeping Up Appearances* showed its appreciation and love for Zelda Sears in no unmistakable fashion. The ovation which she received at the opening would cause a stranger to her work to await with keener curiosity and greater expectation than usual for evidences of her mettle. He would not be disappointed. Miss Sears may always be relied upon to put in or get out of a role, as you please, the most possible of that role. The late Clyde Fitch, one of the keenest discoverers of talent, first gave Miss Sears her big opportunity. In her he recognised a young woman whose artistic development under proper training would be a revelation in the theatrical world, and to that purpose he wrote parts in several of his comedies especially for her. In fact, at the time of his death, Mr. Fitch was at work on a comedy in which he hoped to see Miss Sears starred, to have been called *Kitty and the Canary*.

**DORO.**—Marie Doro comes to the Lyceum Theatre, Oct. 31, in the new play called *Electricity*, which William Gillette wrote for her. She opened in the play in Boston a few weeks ago. Mr. Gillette not only wrote the play but also staged it for Charles Frohman. Miss Doro is the young player who a few seasons ago attracted such notice for her splendid portrayal of the title role in *Clarice*, which William Gillette wrote and in which he himself starred. As a mark of appreciation Charles Frohman, one of the readiest managers to encourage and reward his players, starred her in *The Morals of Marcus*, *The Richest Girl* and the London production of *The Climax* followed. Mr. Frohman has promised a few special performances of the Gillette-Doro production of *Clarice* this season.

**CHASE.**—Pauline Chase, otherwise the "Pink Pajama Girl," is going to be married. The happy man is to be Claude Grahame-White, the English aviator. Miss Chase has just closed her engagement in the English musical comedy, *Our Miss Gibbs*, at the Knickerbocker. She is an American girl, though most of her stage work has been done abroad. The title, "Pink Pajama Girl," was attached to her because of her appearance in pajama costume in *The Liberty Belles* several seasons ago. She accompanied Edna May to London in the musical comedy, *The Girl from Up There*, about nine years ago and at that time met Mr. White. Miss Chase is the London Peter Pan, which part she also played in Paris. Until December she will tour the States in *Our Miss Gibbs*, returning to London for the usual Christmas holiday production of *Peter Pan*. That engagement, says Miss Chase, will be her last, for on her marriage next Spring she will retire permanently from the stage.

**MANTELL.**—The O'Flynn, Justin Huntley McCarthy's new romantic drama, in which Sir H. Beerbohm Tree has been appearing in London for several months, had its American premiere at the Alwin Theatre, Pittsburgh, Oct. 20, with Robert Mantell in the title role. Mr. Mantell, under the management of William A. Brady, is appearing in Shakespearean repertoire with which he has been identified for many seasons and will present The O'Flynn only periodically during the season. The period of the play is the year 1689 and the story is that of James Stuart's effort to overthrow William of Orange.

**THOMPSON.**—That veteran actor, Denman Thompson, celebrated his seventy-seventh birthday in harness, on Oct. 15, in Philadelphia. Mr. Thompson for over thirty years has been swaying audiences to tears and laughter by his wonderful performance of Josh Whitcomb in *The Old Homestead*. Mr. Thompson is still Hale and hearty and seems destined to delight the public for several seasons to come on his annual tours in this homely drama.

## THE MATINEE GIRL



White, N. Y.

MARY SHAW.

**O**F that strong meat for dramatic stomachs which W. J. Huribut gave us last week Mary Shaw had a large, dark slice. She is the keeper of dance halls in Yukon and comes back from Alaska for a new supply of—in respect to delicate senses we will say dancers—for the halls. She seeks a former—again in consideration of dainty tastes we will say—companion, and blackmails him by pretending to want to see their son and reveal herself to him as his mother. An unrepentant and prosperous Madame X, minus the redeeming Madame X mother love.

A tipsy scene in New York furnishes comedy chances of which Miss Shaw richly availed herself, leading gradually to a climax of laughter when she makes her return to her one-time "companion's" charge "You're drunk."

"If I'm not drunk—I say if I'm not—er—m—drunk—there's been twenty-five good dollars wasted."

For Mary Shaw, player of many parts, this was her first drunken scene.

"I dreaded it," she said, "but I shouldn't have. It was not hard. Like everything else, it was the touches that counted."

This, then, was the creed of the actress whose closest following is found among the most intelligent playgoers in this country. Memory flashed upon its screen a creed not unlike it, the dramatic creed of David Belasco:

"I believe in the importance of little things."

How immaterial and unimportant seem these apparently unrelated facts. Miss Shaw has the common feminine failing of weak ankles. In her drunken scene Miss Shaw wobbles with laughable realism. Now as to the "touch that counts."

"Because my ankles are weak I usually wear high shoes and strong flat heels." Thus Miss Shaw, over the post-theatre chicken sandwich and a glass of milk. "If I ever break this rule I have a shaky, uncertain gait. My ankle is likely to turn. I am uncomfortable mentally, physically, yes, and spiritually. You have no idea how strong is the moral force of a shoe heel. When I was studying this part I thought. 'How am I to get the uncertain gait of the drunken woman?' 'High, narrow heels,' was my answer. I bought shoes with heels so small that they don't quite cover a five-cent piece. The result is the wobble that made you and all those other unfeeling persons laugh."

"One of the peculiarities of the drunken woman is her sudden changes of mood. I learned this on a very memorable and humiliating occasion. I have seen a good many drunken women, and I never see one without turning my head away. I have a feeling of shame for my sex and pity for the individual. Once I didn't turn my head, and this exception was the occasion of my lesson. An intoxicated woman got on the car and clutched a strap but lurched about so that I was afraid she would fall. Every man in the car pretended to be buried and the tombstone erected, in his newspaper. I got up and, taking the woman's arm, helped her to my seat. She was all thanks and affection.

"'Tell me, nice woman what's your name?' she asked.

"'Shaw,' I whispered.

"'Miss Shaw. Oh, Pshaw.' She nearly fell out of the seat I had given her.

"A cynical looking man opposite, with a down drawn face and bitter mouth, stared and sneered at

us both. He was utterly disapproving, wholly disgusted—more even with me than with her. My bibulous friend's roving glance caught his eye. She looked at him a second, then began a volley of profane opinions about that man that attracted the attention of a Broadway conductor. I helped her off the car and called a cab to take her home. But she didn't want to go uptown. She insisted upon going back down-town. I tried to persuade her to go home. Suddenly the mental weather shifted and she cursed me a little more volubly than she had the man whose face she didn't like. I had to give up the part of Good Samaritan. But experience paints pictures, and this picture of my weather-vane friend showed me the transitions of mood of the tippling sisterhood.

"At first when this part, Edna Macey, was handed me, I thought I would visit the Night Court to study such types. An appointment was made for me, but I didn't keep it. It has always been harrowing to me to look upon the degradation of women. I always avoid the sight when I can. Besides, I reassured myself, every character is a composite. One never makes an exact copy. We take this characteristic of one and that of another, and weld them all together. It is only when we want to study some one detail that it is necessary to make such visits.

"As I studied Edna Macey I realized that much depended upon her manner of speaking. She could not have the decided, metallic tones of the business-woman, and this keeper of Alaska dance halls must not have a cultivated accent. She was shrewd and clever, but uncultivated. I recalled the voice of a Summer neighbor of mine at Lake Winnepeaukee. She is the shrewd, clever, uneducated wife of a successful, wealthy man in one of the New England cities. She is a good entertainer, gives bridge parties and cotillions, but her ear, through lack of training, is defective. For instance, I heard her say, 'My daughter must have a shappern.' 'No, no, mamma, her college-bred daughter answered, her face flushing, 'I need no chaperone.' 'Yes, you do. You must have a shappern.' You see she repeated the mistake. Her untrained ear had not caught the difference. With such perception she has a flat, uncultivated, nasal voice. That is the voice I borrowed for Edna.

"I gave a great deal of thought to the costumes. The woman who had come from Alaska and who was going to Europe, especially one who had successfully blackmailed a man, would buy new clothes and fashionable ones. I could not make her too bizarre. But there must be a touch that betrayed vulgarity. In the first act I gave her a cerise gown with good lines that any woman with a full purse might buy in a good shop. Then I tried on black hats. They wouldn't do. They were too refined, too correct. I bought a hat of the same color, but a little off the shade, just enough to strike the note of vulgarity. In the last act the gown of black and silver was fashionable and correct, but I studied to give it a touch of vulgarity, of extremity which is a synonym for vulgarity. I changed the front of the tune to the back and the back to the front. It was enough. It was the touch that counted."

EDITH BARKER.



Sorony, N. Y.

Edith Barker will have an important role in Charles Klein's new play, *The Gamblers*, when the Authors' Producing Society present the play at Maxine Elliott's Theatre on Oct. 31. Miss Barker was last season's Shirley Rossmore in Mr. Klein's *Lion and the Mouse*. Her performance won such favorable comments, even though she succeeded Dorothy Donnelly and Gertrude Coghlan in the role, that Mr. Klein was moved to recruit her for the cast of his new play.

MRS. SOL SMITH.



Mrs. Sol Smith, though past eighty, has in such measure recovered her health that she is quite active socially. She was hostess this week at the luncheon of the Professional Woman's League. Mrs. Smith will be seen in the New Theatre production of *The Merry Wives of Windsor*.

Twelfth Night has introduced with the new season a pleasing innovation, evident at the reception tendered Dorothy Donnelly by the club last week.

"Heretofore, the club has only entertained guests of honor outside the membership," said able and popular President Arden, "but when a club has so many members who are achieving distinction we know no reason why it shouldn't pay them the honors, or compliments it shows to strangers."

They were brown-cheeked, radiant, cheerful-eyed women who crowded about Miss Donnelly to congratulate her on her long triumph in *Madame X*, and to wish her renewed success on tour. The Summer had given them slimmer and more graceful lines and everyone was anxious to tell everyone else how they had achieved it, generosity not always shown in or out of clubs. Elizabeth Tyre said it was building her hundred and twenty feet of pergola.

"Oxygen burns up flesh, and you ought to see my pergola. It burned up money."

Isabel Irving, avete as sixteen, says it is because she "suffocates if she doesn't go to the country every seventh day and tramp until she can walk no longer."

Dorothy Donnelly, who will give thirty pounds less of *Madame X* than she did last season, says: "It is diet and exercise, not diet or exercise." She lifts a warning forefinger. "They are one and inseparable. And you must forget eating or think of it as an immaterial thing."

A note from Julia Marlowe sighs for the time "when these mad Macbeth rehearsals are behind me."

"I have no home," she says, "only an hotel. I'm a high-class gypsy."

In *Footlight Rhymes* by that facile tongued and panned woman, Earle Remington Hines, in this pleasing "In Appreciation of Her Lifelong Belief in My Real Self, Lovingly Dedicated to That Inimitable Comedienne and Child of My Heart, Irene Franklin," occurs this bit out of the heart of every Thespian who "isn't working" in this beginning season.

### THE CALL OF THE FOOTLIGHTS.

You may leave the stage and hide away  
On a farm to inhale the new-mown hay.  
And tread on violets every day.  
But go some time to see a play.  
If you tell the truth you are bound to say.  
As you sit "in front" your weary brain  
Sees the dressing-room with walls so plain.  
The rows of hanging costumes vain.  
And you'll hate the peace of the country lane.  
The footlights call, and the love you've slain.  
Will whisper: "Dear, come home again."

From Jersey come rumors of the conquest of portions of that individual State, by two young women holding a place in New York memory. Edna May Spooner is the star of the Spooner Stock company which has leased the attractive new Orpheum Theatre in Jersey City, and Doris Hardy is the stock star at the Opera House in Paterson.

Who is the new Colossus, with a greater reach than he of Rhodes? The man with one foot in New York, the other in London? Who, silly, but Oscar Hammerstein?

THE MATINEE GIRL.

## MONCKTON HOFFE, BRITISHER

AMERICAN PECULIARITIES AS THEY APPEAR THROUGH TRANSATLANTIC BINOCULARS.

American Shaves—Eternal Youth—Internal Industry—Liquid Diet for Playwrights—Cafes and Theatres—Lights and Music—American Production of The Little Damozel—American Producers in London—Modern Dramatic Literature—Shaw Settled at Last—Profit.



MONCKTON HOFFE.

"If Monckton Hoffe ever publishes the records of his first impressions of the United States they will be highly readable and equally edifying. With the glee of the small boy in a zoological garden he has watched us swinging by our metaphorical tails and has apparently found our antics so diverting that he hankers to try a twirl in our company. The delight of our cocoa grove would certainly be enhanced by such an event.

"I tried an American shave this morning," said Mr. Hoffe with that sprightly staccato accent which falls oddly on unaccustomed ears, "and it took an hour and a quarter." The barber evidently liked Mr. Hoffe's company. "After he had shaved me, he asked if I wanted a massage, and I said no. Then he put on a hot towel, rubbed in some grease, sprinkled me with powder, put on another hot towel which took off the powder, anointed me with perfumed water, dusted me with more powder, and brushed my eyebrows, before he would let me go. If all that happens when you don't want a massage, what happens when you do?" The only one who can answer this riddle is the barber in question, for his ingenuity baffles any ordinary intellect.

"Another thing that struck me as odd, but as very sensible, is the custom of serving grapefruit at breakfast. I wonder why we never do that in London. When I go home, I shall keep up the practice." Although it is easy enough to do as the Romans do while in Rome, it is quite another thing to do as the Romans do while in Carthage. Mr. Hoffe may find easily acquired Americanisms slipping from his shoulders under the shadow of the lion.

Our visitor came to look us over and he is making good use of his time. "Whatever becomes of the old people in New York?" he asked. "In all the time I've been here, I've seen exactly three old men, and one old lady. On my word, I'm not exaggerating. In London we have plenty of elderly people, but here they either stay young or die before they are old." Ponce de Leon is the only one who ever expected to find the fountain of eternal youth in this country, nor has anyone ever suggested that the gods love New Yorkers especially. Mr. Hoffe may well be at a loss to explain this phenomenon.

"Your men might very well die of overwork," added Mr. Hoffe. "You toil so hard that you have lost the knack of play. That is rough enough on the men, but it is much rougher on the women. Work to such excess is a form of insanity, just as much as excess in cards or in drink." Perhaps boys in the British Isles are not taught that Satan will find mischief for idle hands to do. At any rate, Mr. Hoffe appears just as happy and no more mischievous, even if he does loathe the work.

"I'd much rather write a play than a novel, simply because the labor is less. Where two hundred pages suffice for a play, twenty times that is hardly enough for a novel. Of course, you have to think it out first, but you can do that on the street, in the cafe, while you are waiting for cars, or while you are dressing." Either the playwright can do two things at once or else he omitted creating potential literature during his toilette that morning, for his raiment was as orderly as it should be. He affects

no negligent Bohemian loose ends when it comes to personal appearance.

Although Mr. Hoffe can utilize the intervals between acts for arranging his ideas, he champs the bit at the sight of an inkstand. "I cannot dictate," he said, "so that avenue of escape is closed. I suppose some men have to dictate in order to keep up with the flood of their mighty ideas, but I am never under that necessity."

Despite his pretended aversion to labor, he has not dallied by the wayside. "My next play is ready, and I am working on another. The title of the finished play is not for publications, because—perhaps, it never happens in this country, but it has happened in England—titles are apt to be stolen if they are left lying around loose.

"I have no rule for writing plays—unless it is alcoholic refreshment at my elbow. Probably such a statement will disseminate the notion that I am a regular soak." In view of his doctrine of moderation, Mr. Hoffe's reputation stands in no immediate danger.

"Your men ought to find a happy medium. They don't have to loaf all the time nor to delve all the time. Your millionaires don't need any more money. Why do they keep on for generations amassing more than they can spend? Why aren't their sons trained for the navy or for the diplomatic service? True, they wouldn't make money, but they don't need to. I understand that such positions are not popular. After a wealthy boy has been educated, he goes to Wall street or to the dogs—perhaps it is much the same thing. When a man has enough, he ought to take care of it and let it go at that." The trouble is that no man ever has enough. Broadly speaking, exactly this reprehensible trait has felled our forests, tunneled our mountains, bridged our rivers, reared our industries, and polished our scutcheon. It has created the very things that other nations usually respect and sometimes like us for.

"During my remaining month or two in this country, I shall take a look at Washington, Boston, Philadelphia, and a few other places. All I know about Philadelphia, a man on the boat told me. He said a composer who couldn't find a New York publisher for a funeral march he had written, took it to Philadelphia where it immediately became a popular two-step. Perhaps Philadelphia was invented to counteract New York.

"New York is splendid. I don't see any reason why it should not be the most enormous city on earth. I like it tremendously." Such flattery is exhilarating. New York can only glow with appreciation before such out-and-out friendliness. As Americans, we like to receive admiration as well as to bestow it. To anyone who so willingly overlooks the mutes in our eyes, we cordially give all we have to give.

"I like the use you make of cafes and hotels, and I don't wonder that you use them because they are charming." Mr. Hoffe looked around him at the scenic effects of the Knickerbocker parlor whose substantial red, dull gold and lustrous wood tints pointed his remarks. "I was prepared to find them gorgeous, but I find them truly artistic. Everything about them is to my taste, except the clams, which I can't stand. The cocktails are, if anything, a trifle too alluring.

"Most of your theatres are as pleasing as the cafes, I am surprised that more men don't wear evening dress, though. I should think they would want to, and I know their wives would be delighted. A man is bound to wash and brush before dinner, so he might just as well go the whole figure. I believe he hates to think that work is really over. Perhaps he even goes back to his office after the theatre. I have met men who work in the evening, and I sincerely pity them." Mr. Hoffe could not comprehend the absolute abhorrence for formal dress which resides in some American breasts.

"Some of your theatres, though, are so poorly lighted that they are gloomy caverns between acts. Just as soon as the curtain falls, the lights ought to pop out and the band begin to play. There should be no time for the audience to ask themselves whether they like the play or not. With sounds in their ears and lights in their eyes, they are often surprised into liking it." Possibly Mr. Hoffe is right, but there are those who don't care to be surprised into anything they regret later. They like to come back from dreamland slowly. Some of us like a cold shower in the morning and some of us don't. The dim, religious light soothes some of us, perhaps because our mental eyes are weak.

"I don't like the idea of having no band in the theatre. Drama is as poor without music as religion would be without it. I shall always sneak in as much music as possible in my plays. Drama should utilize all the resources at its command, because it is intended to stimulate the emotions. Anything that makes you feel any more intensely has its place in the theatre property box."

Mr. Hoffe was on the point of going to see The Concert at the Belasco Theatre. Perhaps after that experience he may have modified his disapproval of no entr'acte music. At any rate, although he may have noticed its absence vaguely, he cannot have felt any inextinguishable regret. No music is certainly preferable to poor music, for the subdued hum of voices annihilates any sepulchral sensations. Mr. Hoffe possibly is too volatile by nature to take kindly to soothing effects in neutral tints and tones; yet it is by no means a poor taste to cultivate.

"The American theatre has treated me well. Mr. Savage has given my play, *The Little Damozel*, the best presentation that it has ever had. I was most amazed by the uniform excellence of the cast, the fitness of even the minor members for the roles they have undertaken. Even if I had never heard of the blooming play before, I should have admitted that Miss Buckley in the title role is the best thing I

ever saw. She makes the part what it is. Although the little damozel is a good role, it isn't easy. Miss Buckley made it all I had intended, and then some. To say that I am pleased is a mild statement.

"Some of the American managers have a positive genius for producing plays. They rival the best that was ever done." *Shades of Inigo Jones!* "They try one foolish—not to say criminal trick, though. When they bring American plays over to London, they present cheap American casts and advertise them as the original New York successes. Of course, we don't ordinarily know whether it is the original cast or not; but we can tell the difference between Mrs. Fiske and Miss Totty Footlights when we see them act. Managers have actually advanced chorus girls to leading roles, with the expectation of having the English public swallow them raw. No wonder the English say that New York has no actors. We rarely see any first-class American actors in London.

"Managers sometimes bring over plays which have failed in New York. Sometimes they present American plays with English casts, which is almost as bad. Suppose we worked such scandalous tricks on you! Your critics would say all sorts of things under their breath and sing the production the next morning. My word! You couldn't expect anything else."

Mr. Hoffe slapped his knee, and his frank eyes sparkled with the light of martyrdom and reformation. "We like good American plays, such as Mrs. Wiggs of the Cabbage Patch. That is still going in the provinces, I believe. Then, *The Belle of New York* was ripping, simply because it was presented by a decent cast. Dan Daly, Phyllis Rankin, and Edna May were all in it. The play went to the Shaftesbury Theatre which had not been blessed with a success since Heaven knows when, and the cast was utterly unknown. Despite all that, it was a cop. London went crazy over it.

"See what Mrs. Leslie Carter did in *Zaza*. She was tremendous. William Gillette in *Secret Service* was just as successful. If Miss Buckley should go to England, she would knock them sky-high." The speaker mopped his face with his red-bordered handkerchief in his enthusiasm.

"Over here, I have seen *The Country Boy*, which seems to me an excellent example of native American drama. I wonder why more plays of the sort are not produced. That is the one kind which is distinctively American, and it is a creditable addition."

"I must see *The Blue Bird* before I leave, although I don't care for Maeterlinck. He has a curious mesmeric effect on his audiences by his repetitions and tonal qualities. Nor do I care for Shaw. I never could decide whether Bernard Shaw or Hall Caine is the more expert advertiser. Although Shaw is undeniably clever, he lacks certain essential gifts. He can't construct consecutive action, and glories in his failing. It is much as if Doré, who couldn't paint, had said that drawing is more sublime than painting. Brilliantly epigrammatic as he is, Shaw moves in circles. He is constantly coming around to where he started from. His goal is his starting point. That he has taken in so many people almost proves Carlyle's contention that the world is made up mostly of fools.

"I think *The Second Mrs. Tanqueray* and *Lady Windermere's Fan* the best English plays of modern years. We have nothing more recent to match them. Barrie is our most talented playwright, although Granville Barker did good work before he began following after Bernard Shaw's false gods.

"This highly intellectual drama is nonsense. Cultivation of the intellect kills the emotions, and emotion is really all that is worth living for. Emotion keeps us alive. Schopenhauer was considered mad, but he was merely intellectual. To deaden the emotions is an affectation. In England all the people who rave over intellectual emancipation are nasty and unhealthy, and I believe they are vegetarians."

Mr. Hoffe is none of these things. On the contrary, he is robust, fresh in complexion, alert, witty, companionable. You make up your mind to all that as he stands balancing on his toes, with his thumbs hooked into the armholes of his waistcoat, and a questioning smile on his face. What worse qualities he may possess do not show from the outside.

### AN ACTOR SURPRISED.

Joseph Allenton called the other day at the office of Liebler and company and asked for a hundred dollars. No member of the firm could recall an obligation of the sort suggested, but at that Mr. Allenton went away with the money.

In going over the 5,000 suggestions for a title for the new Bayard Veiller play, *When All Has Been Said*, struck the eye of George C. Tyler, managing-director, and this finally was the title accepted. The letter was signed Howard Milward, contained two other suggestions for titles, and the address was given as care of THE DRAMATIC MISSION. A note was sent to this address, telling Mr. Milward to come for his money, but he didn't respond as quickly as the circumstances would seem to warrant.

Mr. Allenton, who is the stage manager for Hattie Williams, was walking along Broadway with a friend, who happened to mention that a title had been found for the Veiller play.

"What was it?" asked Mr. Allenton.

"'When All Has Been Said,'" replied his companion. "A Howard Milward is to get the \$100 prize Liebler and company offered for the accepted name."

"Excuse me," said Mr. Allenton, hurriedly, "I'm going around to THE DRAMATIC MISSION to see if there is any mail for me."

There he found what he was looking for and a few minutes later presented the firm's notification to the Liebler and company offices. He explained that when he wrote out the titles he hadn't seriously thought of winning the prize, and so had given a fictitious name.

# NEW YORK'S LATEST PRODUCTIONS

## Knickerbocker—The Scarlet Pimpernel.

Romantic comedy in four acts, by Baroness Orczy and Montague Barstow. Produced on Oct. 24, by Klaw and Erlanger.	Philip Merivale
Prince of Wales	Philip Merivale
Sir Percy Blakeney	Fred Terry
Sir Andrew Foulkes	Alfred Kendrick
Lord Anthony Dewhurst	Malcolm Cherry
Lord Grenville	J. L. Dale
Chauvelin	Horace Hodges
The Comte de Tournai	H. H. Wright
The Vicomte de Tournai	E. Easton Pickering
Armand St. Just	Maurice Elvey
Herbert	Walter Edwin
Jellyband	Frederick Groves
Jimmy Pitkin	Norman Yates
Harry Waite	Guy Cunningham
Jrogard	J. Carter Edwards
Mr. Hempsell	George Dudley
Captain of the Guard	Hermann Griffiths
Servant	Goodwin Nock
Aristocrat	Knott Cumming
Cherry	Walter Armstrong
Citizen	Broughty Ferri
Messenger	F. H. Dane
The Comte de Tournai	Phyllis Manners
Emmane de Tournai	Eileen Beatrice
Ally Jellyband	Dora Jesslyn
Hero Brogard	Marion Sterling
Lady Portia	A. Lloyd Desmond
Lady Blakeney	Julia Neilson

The gentlemanly highwayman always finds us ready to thrill at his romantic adventures. The Scarlet Pimpernel, otherwise Sir Percy Blakeney, wore his life like a jaunty feather while he was saving fair ladies and noble men from the maws of the Reign of Terror, although his wife supposed him to be only a vacuous, indolent, uninspired being. Having saved the Comte de Tournai and her daughter, the Scarlet Pimpernel was relentlessly pursued by Chauvelin, an emissary of the French Republic. From Lady Blakeney, Chauvelin learned the identity of the audacious dealer of French law, while she was quite ignorant of the information she was giving. When she discovered her mistake, her husband had gone to Paris to rescue her brother, Armand St. Just, and the Comte de Tournai. Hastening after him, Lady Blakeney complicated matters for her husband and gave him a chance to show how supremely clever he could be in outwitting the Republican authorities and in getting back to England.

Every device of mid-Victorian romantic drama has been invoked by the skillful playwrights in constructing the play and by the ingenious managers in producing it. The plot is as intricate as the mazes that eighteenth century gardeners used to plant in the rococo estates about Strawberry Hill. Every alley of the narrative, however, has been so carefully fitted into the ground plan that it leads finally to the heart of the mystery. The same motivation for all the characters affords as pretty a criss-cross of purposes as a Chinese puzzle maker could create in his most inspired moment. Sir Percy distrusted his wife because she had betrayed a marquis to the tribunal; she betrayed the aristocrat because he had insulted her brother Armand; Armand turned coat to help the aristocrats because he could not approve of the republican atrocities. The greatest strain comes when the audience is requested to believe that a vapid nobleman like Sir Percy could muster up the supreme industry, ambition, and wit to execute the deeds of the Scarlet Pimpernel. Fred Terry, however, relieves the strain by his ease in slipping from one character to the other. The spiteful villainy of Chauvelin, masquerading as fanatical patriotism, does not defy historical facts, at least as they have been recorded.

The plot wends its way through a lurid Parisian street, a neat English inn, a brilliant ballroom, a fresh garden, and a filthy French auberge. It is decorated with the sheen of much satin and the glow of velvet. Dangling eyeglasses, lace handkerchiefs, tinsel fane and all the other trappings of eighteenth century nobility charm the eye and fill the intellect with a sense of their completeness. Lights of every tint scintillate in the ballroom, dim the French hotel, or glow in the garden. Tremulous music shivers up from the pit whenever the situation grows tense, and the drum booms at the psychological moment in a manner that makes your rising hairs leap out by the roots. In melodramatic artifice and emotional flourishes The Scarlet Pimpernel surpasses all the other productions in New York this season.

This flood of circumstance, ebbing and flowing around the play, is calculated to distract the attention from the mere matter of acting. But the acting is there just the same; felt, if not seen. Although the mysterious knight of the road fights by his wit rather than by swords or pistols, Fred Terry makes him out to be a very determined and hair-brained courtier of chance. His finesse is so obvious that it can't escape the audience, however it may puzzle Chauvelin; but he plays with a high degree of well directed care that in moments recalls Richard Mansfield.

Julia Neilson meets more difficulties. Her Lady Blakeney is distinctly an Anglicized version of the French Marguerite St. Just. A native of France would have let herself go in the moments of passion. Miss Neilson's portrayal, however, is more tasteful, if less volatile: she never gets out of the picture.

To name the competent actors would be merely to repeat the entire cast. This is said to be the genuine London company, and the statement invites credence, for the company is a credit to any stage. Amidst such lavish superfluity of raiment, the villain might have found something besides black, if he had made a point of arriving early and taking his pick from the wardrobe.

robe. Had he carried his head elsewhere than on his chest in a Napoleonic attitude his villainy would have been no less diabolical. But why cavil when Horace Hodges did so well? He wasn't an original villain, but then—Malcolm Cherry for his spontaneity, E. Easton Pickering for his vivacity, J. Carter Edwards for his comedy, and Eileen Beatrice for her daintiness may be specially mentioned.

The opening audience greeted Mr. Terry and Miss Neilson heartily, and would be satisfied with nothing less than a word of thanks. There seems to be no reason why their visit to this country should not be a source of congratulation to themselves and their managers as well as to the public.

## Aster—The Girl in the Taxi.

Farce in three acts by Antony Mara. American adaptation by Stanislaus Stange. Produced Oct. 24. (A. H. Woods, manager.)

Mariette	Jeanette Bageard
Clara Stewart	Jessie Millward
Walter Watson	Frank Farrington
John Stewart	Fred Bond
Bertie Stewart	Carter De Haven
Mary Peters	Fremont Benton
Percy Peters	Morgan Coman
Frederick Smith	John Giordanini
Mignon	Laura Guerite
Milo, Irma	Grace Walton
Hosie	Katherine Smythe
Alexis	Jules Clusetti
Emilie	Jerome Nelson
Policeman	Joseph H. Clark
Dr. Paul	Clifford Hockinger

"Mignon, the girl in the taxi, is that French variety of female (stage version) whom six divorces and seven husbands cannot tame. Truly, they render her more 'skittish.' She and Bertie Stewart have an after-the-theatre supper at Churchill's, on the same evening that Bertie's father, John Stewart, and his married cousin, Percy Peters, are entertaining chorus lady friends at the same place. During the course of the evening all three parties get involved and the three entertainers find it to their mutual advantage to extend mutual pardons. However, the real complication ensues when the three men in the morning are confronted by the new butler, Alexis, who the evening before had served them as head waiter at Churchill's. Alexis, however, is bribed into silence. Mignon suddenly appears in the Stewart household (she and her husband the previous day had been introduced to the Stewarts) and soon after her husband arrives. Through Walter Watson, a friend of the family, another of the diners at Churchill's, the affair is so tangled that unravelling seems impossible. The unusually mild temper of Mignon's husband, Frederick Smith, who receives his wife with open arms even after her deception, saves the situation. The curtain falls on a household of reconciliations.

The Girl in the Taxi is startling in neither plot nor wit. If any one had hoped or feared to be shocked, for undefined rumors of naughtiness had preceded its advent, he must have been disappointed. It cannot boast of the openly intentional vulgarity of The Girl from Rector's, for there are no 'witty' nor 'smutty' lines. Whatever objection an austere witness might raise would be directed toward the suggestion conveyed by what the men understood as a good time. To be sure, one wonders just how respectable a woman can be who takes taxiab rides and eats midnight suppers with men other than her husband. However, the intention of the play is not to dish up vile ideas for the delectation of jaded appetites, but to provide situations of sufficient ridiculous to amuse in passing. The farce depends almost entirely on situations, and the situations are cleverly devised. It is not objectionable. It is simply noisy, fast and furious.

The cast, as a perusal of the programme will show, is capable. Carter De Haven, who is featured in the production, does well, but his work does not so outshine that of his associates that he should be thus favored. Mr. De Haven works hard, too hard to appear entirely at ease; wears abominable clothes and throws in a dance and three songs, shades of his variety days, for good measure. He is a decided contrast on the credit side to Morgan Coman, who works equally hard but succeeds only in being stiff and unnatural. Laura Guerite is quite pretty enough and entirely worldly enough to cause the troubles of the play. Her French type is well suited to her role. Although the original locale of the play is Paris, it does not lose anything in its transfer to New York. The French flavor still remains. Jessie Millward, always excellent, has little opportunity to add to her reputation. Frank Farrington, Fred Bond, and John Giordanini do not belie their past performances. Fremont Benton is an amusing Mrs. Peters and wears gowns which are remarkable for their ugliness. Jeanette Bageard's dialect and manner, as the French maid, unfortunately for Jules Clusetti, shows up the artificiality of his French butler.

The production has been well staged and in excellent taste.

## Garden—The Rosary.

Drama in four acts, by Edward E. Rose. Produced Oct. 24, by Roland and Clifford.

Reverend Brian Kelly	Harrington Reynolds
Bruce Wilton	Ramsey Wallace
Kenward Wright	J. M. Clayton
Charley Harrow	Edgar Murray, Jr.
Lee Martin	Billy Champ
Vera Wilton	Jessie Arnold
Alice Marsh	Lois Burnett
Kathleen O'Connor	

Lesura Watkins	Eleanora Bella
Soloist	Loretta Vermont

It is less difficult than one might suppose to discover in The Rosary the strong elements of popular appeal that it has developed in Chicago and other cities. As a play it is shallow and illogical from the moment that Bruce Wilton commences to suspect his wife to the last drop of the curtain; the action is artificial and without spontaneous quality, and the comedy incidents are dragged in without any attempt to make them bear relation to the story; but back of all this there is a sincere preaching that touches the better nature and in a way teaches a moral and religious lesson. Father Kelly, the venerable priest, is a wholesome character, not too pedantic to be tiresome, and bubbling over with Irish wit and good nature as a foil for his intense faith in the power of good over evil.

The plot, if it may be so designated, is carried forward by five characters played by four persons—the priest, the husband, the heavy and the wife and her twin sister, a double role. There are four other characters, but they are mere lay figures so far as the requirements of the story are concerned. They are introduced for comedy purposes solely, as if two vaudville sketches, a team for each sketch, were strung along through the four acts. Bruce Wilton, a broker, has married one of two twin sisters, having thereby defeated the aspirations of his friend, Kenward Wright. In revenge Wright plots to ruin Wilton financially, and succeeds without betraying his acts. He has also, it transpires, ruined the twin sister of Wilton's wife, Vera, and the girl comes to the Wilton country home in quest of him. Here the two meet and he induces her to go away, unknown to the rest of the family. When she joins him late at night in the parlor, ready for the journey, her sister is attracted to the room by their movements. The guilty pair escape, but the wife is seen by the husband, who had followed her, and he also gets a glimpse of a man's figure. Father Kelly appears opportunely and endeavors to cover up the wife's confusion, which is wholly inexplicable, but the husband jumps to the conclusion that his wife has been meeting a man, and no amount of explanation will convince him otherwise, even when he is told that it was the sister who had figured in the clandestine meeting and he has the additional evidence that the sister has disappeared from the house. Financial ruin follows and Wilton becomes a wreck, the wife also disappearing for a year. The priest, for whom in his prosperous days Wilton had built a church, has supreme faith that the two will be reunited and that the mysterious man will be revealed. And it all comes out as he hopes. They reappear at the chapel on one pretext or another and the plotter, by the force of the good father's faith, falls to the ground in guilty shame, confessing to the whole dirty business. The seeming miracle reconciled Wilton to his wife and converted him to the church.

Harrington Reynolds as the priest, as already indicated, does the character more than full justice. Jessie Arnold plays the double role of wife and sister with force and intelligence. Ramsey Wallace is an acceptable Bruce Wilton and J. M. Clayton is sufficiently devilish in the character of Kenward Wright. The comedy parts, by Billy Champ, Edgar Murray, Jr., Lois Burnett, and Eleanora Bella, are fair vaudville comedy turns and furnish considerable amusement, although it was jarring at times to note the easy familiarity with which the two servants mixed up in the family conversations in their efforts at comedy effect.

## Comedy—Keeping Up Appearances.

Comedy in four acts, by Butler Davenport. Produced on Oct. 19.

Frederick Lowell	J. Harry Bearine
Louise Lowell	Amelia Gardner
Alice Lowell	Pamela Garthwaite
Evelyn Lowell	Mabel Moore
Mary Lowell	A. Hylton Allen
Mrs. Edith Dalton	Gertrude Dallas
Miss Donovan	Zelma Scott

Keeping Up Appearances is deceptively baptised, because its name suggests a roiling farce, whereas the play is anything but farcical. Mr. Davenport has been pleased to lead the uninited farther astray by classifying it as a comedy; but it is a very serious kind of comedy. If the unattractive title keeps any patrons away, it is a pity, because the play is quite worth seeing.

The sanity of Louise Lowell refreshes one who has witnessed the hysterics and hyperbole of dishonored wives during the past month on the stage. She worked out her salvation as any lucid woman would have done in the maelstrom outside the theatre. Without a reproach to the man whom she still loved despite his faithlessness, she lived on with him until her three children could care for themselves. Then she divorced him quietly, to let him marry the other woman if he would.

When Butler Davenport created a character whose one aim was to avoid a lurid expose with tempestuous vituperation, he bereft his plot of its greatest dramatic strength and injected its greatest actual power. He sacrificed dramatic artifice to lucid reality. To take the place of emotional pyrotechnics he devised three situations excellent in themselves and fairly well connected. In the first scene, Frederick Lowell orders his wife to sell her city house to supply funds for his political campaign. Upon the interference of Paul Lowell, the son, in his mother's behalf, the political schemer declares he will leave the house if (Continued on page 10.)



White, N. Y. Laura Nelson Hall

Mortimer Webber

Orrin Johnson

Frank Creven

## RANDOLF TO KING: "I AM THROUGH WITH YOU FOR GOOD"

From "New York" at the Bijou Theatre

## DEATH OF WILLIAM VAUGHAN MOODY.

After more than a year's illness, described as tumor of the brain, William Vaughan Moody, poet, playwright, and teacher, died in Colorado Springs, Colo., Oct. 17.

Mr. Moody was best known in the theatrical world for *The Great Divide*, in which Margaret Anglin and Henry Miller starred for several seasons and which is now one of the most popular plays with stock companies. This drama, which has been aptly described as a contrast or clash of the ideals of the East and West, had an enormous success. His *Faith Healer*, produced by Henry Miller last Winter at the Savoy, with Mr. Miller in the leading role, did not meet expectations. The poetry and symbolism were not suited to the stage. As a work for reading *The Faith Healer* is enjoying more favor. Other plays by Mr. Moody, *The Masque of Judgment*, a lyrical drama, and *The Fire Bringer* have never been produced.

Mr. Moody was born in Spencer, Ind., July 8, 1860, and was educated at Harvard University, taking his bachelor's degree in 1883 and his master's degree in 1884. During the year of his graduate work he was an assistant in English and the following year was made an instructor at Harvard and Radcliffe. After several years' work in Cambridge he was appointed to an instructorship at Chicago University, later becoming a professor at the same institution. Besides *The Masque of Judgment* (1900), *The Fire Bringer* (1903), *The Great Divide* (1906), and *The Faith Healer* (1909), Mr. Moody was a poet of distinction, the author of a history of English literature and editor of the Cambridge Milton. He leaves a widow.

## ENGLISH PLAYWRIGHT COMING.

W. Somerset Maugham, author of *Smith*, in which John Drew is appearing at the Empire, sailed Saturday from London for his first visit to America. He will see the American production of *Smith* Oct. 28.

## PENN YAN'S NEW THEATRE.

Louis Mann in *The Cheater* opened the Sampson Theatre at Penn Yan, N. Y., on Oct. 12. The new building is a most modern structure, finished simply and tastefully, and equipped completely. The curtain, presented by Wendell T. Bush of Brooklyn, N. Y., is decorated by a painting of *Esperanza*, Mr. Bush's Summer home at Branchport on Lake Keuka, opposite Penn Yan. Before the performance, Clinton B. Struble and Dr. Franklin N. Sampson addressed the

audience. The manager of the theatre is Charles H. Sisson.

## CHARLES GILIBERT.

Charles Gilibert, the eminent French baritone who returned to this country on Oct. 7, for his concert and opera engagements, died four days later at the Hotel Gregorian, after an operation for mastoiditis. Requiem Mass was sung at the church of St. Vincent de Paul by Father Theophile Wucher, in the presence of a distinguished audience which included most of the well-known musicians and patrons of music in the city. Rita Formia sang the Bach-Gounod "Ave Maria" and Nathan Franko's orchestra played Handel's "Largo" and the "Meditation" from *Thais*. Gustav Gilibert, brother of the singer and the only relative present, took the body back to France on *La Gascogne*. Charles Gilibert is survived by his wife, Gabrielle Lejeune, and a son of eight years.

The singer was born in 1866. He came of an artistic French family; his grandfather was a sculptor of note, and his uncle was the actor, Fechter. After a triumphant career as a student at the Conservatoire, he sang at the Opera Comique before going to the Theatre de la Monnaie. His first American appearance was in the role of the *Duc de Verone*, in *Romeo et Juliette*, at the Metropolitan Opera House on Dec. 18, 1900, but not until he sang *Sulpice* in *La Fille du Régiment* with *Marcella Sembrich* was his reputation notable. Although popular from that time, he was not re-engaged by Heinrich Conried after the retirement of Maurice Grau, so he was not heard in America, except for a concert tour, until Oscar Hammerstein revived the interest in French opera. At the Manhattan Opera House, Gilibert scored his chief successes as the sacristan in *Tosca*, the prior in *Le Jongleur de Notre Dame*, and the father in *Louise*. His work in Italian and German, although commendable, was not comparable with roles that he found more congenial.

The charm of his work lay more in his skillful acting than in his voice, for his tones were not remarkable for beauty or strength. He possessed unusual dramatic ability and attained a pleasing flexibility of diction.

## FRIAR NEWS.

Several entertainments for the first half of the Winter have been announced by the Friars. On Nov. 5, an old-fashioned pound party, with a vaudeville entertainment following, will inaugurate the series. The following Saturday night, but one, Nov. 19, a harvest time supper with an impromptu enter-

ment: a beefsteak supper on Dec. 3; a smoker and vaudeville bill on Dec. 17; an old-fashioned Christmas Eve party with a Christmas tree on Dec. 24, and a New Year's loving cup party on Jan. 1, will complete the first half of the series.

## ANOTHER NEW THEATRE FOR CORT.

Work was begun last week on the construction of His Majesty's Theatre, Victoria, B. C. The house will have a seating capacity of 1,670. It will be a modern fireproof theatre, built on the same lines as the new Heilig Theatre, Portland, Ore., which was recently completed at a cost of \$500,000. The stage will have a depth of 50 feet and a width of 85 feet. The height of the stage will be 75 feet, therefore the largest productions can be accommodated. There will be 24 boxes and loges. A novelty put in use for the first time on this continent will be a promenade parlor on each side of the lower floor connecting with the boxes. The building will cost \$150,000. Mrs. James Anderson, promoter in the building of His Majesty's, was in New York for a few days last week and signed contracts with John Cort, president of the National Theatre Owners Association, whereby the theatre will come under the control of the Northwestern Theatrical Association, of which Cort is general manager. His Majesty's Theatre will take the place of the Victoria Theatre, which was built in 1868.

## THE SHUBERTS AND THE AGENTS

The Shuberts have taken from all agencies the privilege of selling tickets to Shubert productions. It has been customary to place the first ten rows on sale at hotels, but the agencies, not content with profits accruing from these sales, have privately bought up other seats and returned the ten rows unused. This has damaged the management. Consequently tickets to Shubert attractions can be obtained only at Shubert theatre offices, but each office will have on sale tickets for every other theatre. The playhouses thus affected are the Casino, Lyric, Herald Square, Daly's, Broadway, Nazimova's, Maxine Elliott's, Comedy, and Hackett.

## STOCK COMPANY IN RICHMOND?

According to the *Richmond News-Leader*, Jake Wells, disappointed in the number and quality of attractions furnished the Academy of Music in that city, is considering the advisability of installing a stock company in that theatre, to open about Dec. 5.

## LONDON STAGE NEWS

### GREEN ROOM GOSSIP AND FOYER SPECULATIONS CURRENT RECENTLY IN THE PROFESSION.

*Lysistrata* at the Little Theatre—Bernhardt's Premonitions—Sir Conan Doyle's Valedictory—Lady Eileen Elliott Recruited—Julian L'Estrange as a Manager—A Juvenile Theatre—The Shakespeare Hotel—A Convocation for the Prevention of Cruelty to Critics—Tales of Hoffman—The Play Actors.



London Stereoscopic Co.

#### JULIAN L'ESTRANGE

(Special Correspondence of THE MIRROR.)

LONDON, Oct. 15.—The Little Theatre has opened at last with an excessively high-brow presentation, frigid with intellectuality and petrified with classicism. The diminutive auditorium won't hold many spectators for it has no balcony, but it will probably hold as many as will patronize it regularly during the run of *Lysistrata* and similar productions. Drama in these blue and white precincts behaves like a dilettante; its self-sufficient pretentiousness is panoplied with such style that it really pleases, although the present production does not add much to the fame of Aristophanes. Plays here have so much the air of vellum bound, gilt lettered, deckle edged, broad-encased editions de luxe, that you are afraid of them. The Little Theatre purposely conveys the notion of fragility highly wrought, and the really comfortable theatre eases the spirit instead of making it feel as if it were perching on one foot on a spire. This is entirely a mental attitude, for the Little Theatre ministers to every physical need.

Sarah Bernhardt has announced that a premonition of catastrophe hangs over her. She expects to die this Winter during her American tour. As this, I believe, is not Madame Bernhardt's first trip to the United States, she ought to have some faint expectation of what the journey will bring forth. Despite her belief that the United States will deliver the *coup de grâce*, she is not deterred by such mortal convictions from her pursuit of dividends. All preparations, however, have been made for the best—or the worst, as you will. The famous coffin goes with her still, ready for emergencies, but Madame Bernhardt is such a vivacious great-grandmother that the coffin will be something to smile at rather than to weep over, for many a day to come. She is still an excellent risk for insurance companies.

Sir Conan Doyle, whose *Speckled Band* has been very popular, has announced that his play writing days are over. He thinks that creating dramatic literature distracts the mind from more serious and more important matters. He attempts to make this more plausible by referring to the class of drama into which his own work falls; he has no public delusions concerning his own plays—in fact, he is inclined to underrate them. Possibly he apprises *The Speckled Band* so modestly because it was written in a hurry to stop a gap, and was under rehearsal three weeks after he began writing it. Although the author proclaims his intention of keeping his pen out of the dramatic inkpot, he admits that he has a one-act drama still on hand. It appears to be rather an unusual composition, as the scene is laid at the top of the Eiffel Tower where all the actors have to make perpendicular instead of horizontal entrances. The denouement of the drama is a catastrophe; the

tower crashes downward leaving the spectators gazing at the sky. As a diversion from the sorrow of forswearing the stage, he distributed the prizes to the students of the St. Mary's Hospital Medical School to-day, and delivered the introductory address at the beginning of the Winter session.

While Sir Conan Doyle is retiring from the dramatic ranks, Lady Eileen Elliott is stepping in. Her father, Lord Minto, former Governor-General of Canada and now Viceroy of India, is opposing the step in vain, if hearsay is at all trustworthy. Lady Minto and her two daughters have always been enthusiastic amateurs behind the footlights. Lady Violet, the elder daughter, is more beautiful but less talented than Lady Eileen, is apparently too busy with her private life to consider the stage; her husband is Lord Errington. Lady Eileen had the honor of playing before the present King of England when he was visiting Canada, and during her residence in India has arranged many amateur performances.

Julian L'Estrange is quoted as saying informally that he hopes to lease a London theatre next Spring, where he and his wife, Constance Collier, may appear under their own management. Although this is always a precarious undertaking, no reason shows on the surface why Mr. L'Estrange should not be as successful as other actor-managers, because he appears to have considerable commercial instinct as well as artistic sense. For the present, Constance Collier is to be starred in New York by Charles Frohman, so her husband's plan will wait for the termination of that engagement.

Another manager has the courage of her aspirations. Lila Field has announced that, Providence and the box-office permitting, she will establish next Winter a playhouse where none of the actors are over fourteen years of age. Last year, she was eminently successful with her juvenile cast in *The Goldfish* at the Playhouse, and this season she will try to write ditto underneath that success. According to Miss Field, the plays attempted will be written especially for children and will emphasize childish scenes. Fairy and adventure plays will be the staples. From a dispassionate point of view, Miss Field's plan seems to present difficulties, but she may be quite equal to them.

Shakespeare seems to be a drug on the market in his own town, for at a tentative sale of the Shakespeare Hotel in Stratford-on-Avon, not a single bid was submitted for the property. The hostelry, which is patronized largely by Americans and continental Europeans, was originally a manor house. What it will be next, no one can foretell.

London managers, playwrights, and critics have been sitting in solemn convocations, assembled more or less formally to devise some scheme whereby they may have time to write careful reviews of the plays and the public may not be kept in impatient ignorance for too long a stretch. Sir Herbert Tree has suggested that first night performances begin early, or that the papers publish two reports of each play—one a bare notice of its production, the second, a complete review, a day later. Sir Edward Clark suggested a public dress rehearsal. Others suggested that premieres occur always on Saturday night. Every scheme has its obvious impediments, so the probability is that things will go on just as they have been going, and the critics will toil frantically

#### FRED TERRY.

Although Fred Terry is one of London's favorite actors, whose fame has crossed the waters, this is his first visit of importance to America. Many years ago he accompanied Miss Fortescue on a tour of this country, but since that visit he has contented himself with his yearly appearance in London. Mr. Terry is a brother to Ellen Terry and husband of Julia Neilson, who accompanies him on this tour. For several years his dramatic career has been identical with that of his wife.



Alfred Ellis and Watery, London.

#### MR. TERRY IN THE SCARLET PIMPERNEL.

#### JULIA NEILSON



Julia Neilson, whose last appearance in America was with Sir John Hare in *The Notorious Mrs. Ebb-Smith* fifteen years ago, is once more here. The fifteen years have dealt kindly with Miss Neilson, who returns more matured in beauty and more finished in artistic development. This time she appears as a star, sharing the highest honors of *The Scarlet Pimpernel* with her husband, Fred Terry.

over their pages with the rumble of presses in their ears.

Mr. Beecham's first matinee at Covent Garden was Offenbach's *Tales of Hoffman*, sung by a new cast. Joseph O'Mara, in the title-role, sang with intelligence, as though he began to droop under the exactions of the part before the final curtain fell. Ruth Vincent hardly made Antonia stand out as she should. Harry Dearh and Gaston Sargent in the last act, and Mignon Nevada in the early scenes gave plenty of zest to the presentation, really wearing the laurels of the day.

George Weston Malloch, author of the one-act *A Night With Burns*, has written a longer comedy, with which the Play Actors will open their sixth season on Oct. 30. The *Career of Henry Jones*, as the new play is called, is in a prologue and three acts. At this rate of literary progression, Mr. Malloch's third play should be in sixteen acts. Perhaps something will happen before he writes it. At least, if it doesn't happen before, it will after.

JASPER.

#### WAGE EARNERS' THEATRE LEAGUE.

As a result of the demand for seats for the first performance given at the New Theatre for working people a permanent movement is under way to extend the work to other theatres. At a meeting held Wednesday evening, Oct. 19, delegates from about 250 working people's organizations whose officers applied for seats for the New Theatre, it was decided to form in connection with each organization a wage earners' Theatre League, these leagues to work in conjunction with Julius Hopp as the representative of the theatrical managers and the New Theatre. Membership to these leagues, which will have offices in every part of the city, can be obtained by any working man or woman upon the payment of an initiation fee of ten cents annually. Monthly dues of ten cents will entitle the member to a ten-cent seat in any of the theatres co-operating with the movement. If a member wishes to obtain a fifty-cent ticket he may pay forty cents in addition to his monthly dues of ten cents. A committee of seven, consisting of Miss Stebbins, Dr. Knowlton, Maxwell L. Heller, Rosa Laddon, Mr. Weinstein, Jane Day, and Miss Sommerfeld, met on Saturday at the office of Mrs. De Mille to work out the details of the organizations to be formed.

#### "DADDY" BAUER'S CONDITION.

J. G. ("Daddy") Bauer, the veteran actor, is still in St. Vincent's Hospital, West Brighton, Staten Island, but is improved in health. Mr. Bauer was in one of the first companies brought here by Henry Irving, and has remained in this country ever since. He acted until his age and health compelled retirement. He was in the care of the Actors' Fund for several years before the Home was built, and when that establishment opened he was among its first guests, where he continued until about ten weeks ago, when he entered St. Vincent's. Although in his eighty-eighth year, his mind seems unclouded and his naturally philosophical and happy nature enables him to maintain a generally optimistic view of his condition.

## NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

Paul destroys the contracts for the proposed sale. After a moment of silence, the young man tears the papers to bits and Mr. Lowell stalks out. In the second scene, Mr. Lowell, who has consented to give away Alice Lowell in marriage in order to avert public criticism, receives word just as he is about to start for the church that his little son in his other manage has been killed. Overhearing, Mrs. Lowell telephones to the child's mother that Mr. Lowell will hasten to the house immediately after the marriage ceremony. In the final scene, the meeting of Mr. Lowell and the two women who love him, Mrs. Lowell tears down the subterfuges and deceptions so they may all face the truth before she dismisses her husband forever.

Although Louise Lowell's unshaken love for this cad may strain credence, observation undeniably shows just such depths of affection. To explain Frederick Lowell's disregard for this loyalty, required the account of his childhood, barren of woman's love, but the account might well have been included earlier so it would not have retarded the action so obviously. With the most palpably made-to-order situation, Mr. Davenport has labored skillfully, sawing and scraping and sandpapering until the final meeting of the two women assumes plausibility if not probability. The tacit understanding and acceptance of facts by the Lowell family again taxed the playwright, but he outflanked this difficulty by introducing the loquacious seamstress who was left entirely to her own conjectures concerning their private affairs, although Mrs. Lowell discussed it briefly with her son. Another fault, which Mr. Davenport did not clinch with, is the motionless first act; he created plenty of atmosphere which was not lost in the production, but he did not start his plot. Consequently a spectator feels the inertia of the play unpleasantly, and the first scene between Mrs. Lowell and Paul strikes one as an impossibility.

*Keeping Up Appearances* is distinctly a woman's play, as a glance at the cast indicates. In this respect it recalls Clyde Fitch. The scene before the wedding is precisely such as Fitch might have written, and the women are differentiated quite in his manner. The audience hears more of their crotches and foibles than of their nobilities and Sunday heroics.

As much care was exercised in the selection of the cast as in the other items of the production, and the choices could hardly have been bettered. Although Amelia Gardner stumbled frequently on her lines, and although she rose to the climaxes better than she performed the ordinary duties, she portrayed a consistent, self-respecting Louise Lowell. Both Mabel Moore and Pamela Gaythorne improved perceptibly as the play progressed. Alice Lowell fretted and fussed quite as much as is allowable even in a bride; she really ought to have kissed her mother before she went to the altar. Zelda Sears played with the most assurance, vigor, mastery, and resource; Miss Donovan is entirely delightful. Gertrude Dallas indulged in more temperament than any of the others. Although the audience could endure fewer sobs, they would not change her appearance, for Mrs. Dalton was a satisfying materialization of the expected.

Aside from an Anglicized pronunciation, A. Hylton Allen played with commendable care and intelligence. His final scene with his mother was entirely right. J. Harry Benrimo measured the villain correctly and blackened him with unbelievable selfishness, relieved only by his offer to pay his own bills.

If New York doesn't like *Keeping Up Appearances*, it misses a good thing. The play moves slowly but logically, delicately but thoughtfully, and it shows so much intelligent care that it deserves success.

## Fifth Avenue Theatre—The Oath.

Dramatic sketch in one act, by Seumas MacManus, adapted by Frank Keenan. Produced on Oct. 17, by Frank Keenan.

Neill O'Donnell . . . . . Frank Keenan  
Neill O'Donnell, his son . . . . . John Carmody  
The Stranger . . . . . Charles Malles  
Police Officer . . . . . Charles Gerard  
Carolan, constable . . . . . John O'Brien

The Irish sketch which Frank Keenan presented last week at the Fifth Avenue Theatre, attracts more than casual attention because of its literary competence and because of the histrionic skill with which Mr. Keenan embellished it. The narrative is soon told. Old Neill O'Donnell, ever since the Orangemen killed his father in one of their riotous celebrations, bore a bitter enmity toward them. For a while he had even resolved to avenge the deed, until gentler influence prevailed. Consequently he tried to persuade his son not to go down into the town on the anniversary of the event. Young Neill was not to be deterred, however; so away he went. Some time later a breathless stranger staggered in, wildly begging a refuge from pursuing police. This old Neill granted, only to learn from the police that the man had murdered young O'Donnell in a brawl. Sending the officers on their way, he called the murderer out and confronted him, intending to claim blood for blood until it occurred to him that the man's guilty conscience could inflict a more terrible punishment than any one else could. So, he bade the man depart to safety.

From Mr. Keenan, one always expects finished acting, for he never gives less. He lags neither physically nor intellectually in his impersonation of the old Irishman; it is all on a high level. Such a tremendous climax really needs a longer rising action to rouse the audience enough: it passes almost before its effect.

strikes home. Mr. Keenan, however, has met this defect with skill and strength.

The support is excellent in every part. John Carmody makes the audience feel his careless, light-hearted youth; Charles Malles, the cringing suppliant, is all too real in his desperation; and even the two microscopic roles are more than adequately done.

The weakness of the sketch, if weakness it has, lies in the tensity of its drama. If the spectator does not submit quickly to the sway of the action, he is lost, for he will remember that it is only pictured action. Mr. Keenan has done all in his power to make the illusion perfect.

## At Other Playhouses.

PLAZA.—David Belasco and H. C. De Mille's The Charity Ball was given an excellent revival last week by the Vale Stock Company. Particularly good in their respective roles were Louise Vale, John Flemmings and Teresa Dale. The cast: John Van Buren, Frederic Sumner; Dick Van Buren, George J. Morgan; Judge Peter Gurney Knox, Earle Mitchell; Franklin Cruger, Jack Daley; Mr. Creighton, Al. Lorraine; Alec Robinson, John Flemmings; Mr. Betts, Harley Gilmore; Paxton, John Roche; Jasper, Henry Heuer; Cain, Beryl Pullman; Ann Cruger, Louise Vale; Mrs. Van Buren, Katherine La Salle; Bess Van Buren, Lydia Dickson; Mrs. Camilla de Peyster, Camilla Crume; Thyliss Lee, Teresa Dale; Sophie, Grace Cline Hopkins. This week, The Road to Yesterday.

ACADEMY OF MUSIC.—Darkest Russia, the four-act drama by H. Gratton Donnelly and Sidney R. Ellis, was the attraction last week at the Academy. Roles were assigned as follows: Alexis Nasimoff, Edward Lynch; Paul Count Nasimoff, John T. Dwyer; Ivan Barosky, Victor Browne; Constantine Karschhoff, Harry Fenwick; Nicholas Karschhoff, Lynne Overman; Colonel Septimus Cobb, William H. Everts; Ominsky, John J. Kennedy; Loris, C. Norman Hammond; Michael Helfman, Jack Bennett; Radloff, Mr. Hammond; Guard, Perry Boatwick; Hanajaka, Jerry Keller; Asaf, James E. Davidson; Ida Barosky, Priscilla Knowles; Countess Karschhoff, Mabel Griffith; Baroness Von Rhineberg, Corinne Cantwell; Olga Karschhoff, Anna Hollinger. This week, Charley's Aunt.

CIRCLE.—Cyril Scott in Rida Johnson Young's three-act comedy, The Lottery Man, played to pleased audiences at the Circle last week. The cast included, besides Mr. Scott, Louise Galloway, Robert Mackay, Henry Duff, Bertha Bartlett, Jennie Dickerson, Helen Lowell, Mary Leslie Mayo and Wallace Sharpe. The current attraction is Louis Mann in The Cheater.

GRAND OPERA HOUSE.—Henrietta Crosman, supported by Walter Green, Wright Kramer, Marian Holcombe and Grace Carlyle, returned to New York at the Grand Opera House last week and delighted large audiences with Percy MacKaye's Anti-Matrimony. This week, The Spendthrift.

CITY.—Montgomery and Stone in George Ade and Gustav Luder's musical concoction, The Old Town, made its first reappearance since its original production at the Globe, at the Fourteenth street house last week. The big cast included, besides David Montgomery and Fred Stone, Charles Dox, Allen Crater, Eloise Reed, Genevieve Reed, Flossie Hope, W. J. McCarty, Lyndon Law, Mack Johnston, Nathalie Green, Harold Russell, Mack Whiting, May Ellison, Virginia Rendall, Lillian Hansen, Gene Cole, Ethel Tanquay, Marion Donn, Margaret Lucas, Estelle Baldwin, Charles Mitchell, Fred Perrine, Dorothy Bertrand, Clementine Dundas, Charles Dodge, Beatrice Liddell, Dorothy Marlowe, Ada Robertson, Elizabeth Hawman and Seppie McNeil. This week, Father and the Boys.

MAXINE ELLIOTT'S.—Maxine Elliott and her company in The Inferior Sex began a two weeks' engagement at her own theatre last week, preliminary to a long tour in the same piece. Miss Elliott will return in the Spring with a new play. With Miss Elliott in The Inferior Sex are Frederick Kerr, O. B. Clarence, T. Tamamoto, Felix Edwards, A. Meade, Bertram Grassby, George J. Stansbury and George Braiden. The Gamblers, by Charles Klein, will open at Maxine Elliott's on Oct. 31.

NEW YORK.—The Dollar Princess returned last week for a limited re-engagement at the New York. The company will soon start on its tour through the South. The cast includes Edward J. Connelly, Albert Hart, George Edward Bied, Donald Brian, F. Pope Stamper, Cyril Biddulph, Will West, Edwin Stone, Daisy Le Hay, Carroll McComas, Hilda Vining, Zena Curzon and a large chorus.

CARNEGIE LYCEUM.—Pilar Morin and L'Enfant Prodigue, by Michael Carre, are the attraction at the Carnegie Lyceum. Madame Morin is meeting with much success in furthering the cause of the silent drama. The cast is: Pierrot, Madame Pilar Morin; the baron, David Manning; Phrynette, Nellie Grant; the father, J. Ardison; the mother, Regina Weil; the negro servant, Joseph Kilgour.

WEST END.—Forbes-Robertson in The Passing of the Third Floor Back played to a good house last Monday night at the West End Theatre. This beautiful production, complete in every detail, as seen downtown, met with pronounced appreciation by the Harlemites. The work of the entire cast was excellent and received the hearty recognition it deserved. Particularly pleasing, outside of the dignified and convincing performance of Forbes-Robertson, was the delightful acting of Lena Delphine, Mrs. Anerley, Hilda Wright and Molly Pearson. Allen Thomas, A. G. Poulton and Alexander Cassy shared the honors among the men of the cast. Others in the cast were Kate Carlyon, Montague Rutherford, Phyllis Reiph, and David Powell. This week, Eddie Foy with Emma Carus in Up and Down Broadway.

## BLESSED BE NOTHING.

Oscar Hammerstein, having proved that he did not have personal property to the value of \$30,000 in January, 1908, has been released from the payment of \$482 in taxes. At that time he had \$25,000 on deposit and \$300,000 invested in furnishings of the Manhattan Opera House. Mortgages and other liabilities amounted to \$1,080,000. Few people realized Mr. Hammerstein's poverty. The Manhattan Opera House has been transferred to the Hammerstein Opera Company, of which Oscar Hammerstein is president, William Hammerstein is treasurer, and Edwin B. Root the only other officer.

## FOR MASCAGNI'S WELCOME.

When Pietro Mascagni, the Italian composer, arrives in this country, Nov. 2, he will be met by about 7,000 of his countrymen, members of the various patriotic and civic Italian societies, who will go down the river to meet the incoming liner. A committee of arrangements has been appointed consisting of Henry Clews as chairman, John J. Freschi as first vice-chairman, Marquis Profero De Nobili as second vice-chairman, and Cesare Conti as third vice-chairman. Headquarters have been opened at 58 Park Row.

## COLLEGE LIFE.

Charles Lovenberg offered a pretentious musical sketch, called College Life, at the Fifth Avenue Theatre last week. The company included eighteen persons, of whom Marjorie Dudley and Minerva Courtney, the only women in the cast, were easily the stars. Miss Dudley has a beautiful soprano voice, which might well be utilized more in the sketch, and Miss Courtney displayed a keen comedy instinct. The sketch is much like The College Widow. F. H. Young is responsible for the book, while Ned Highland and Mr. Lovenberg wrote the lyrics and music.

## OPPOSITION IN RICHMOND.

Greanor Neal, described as "the man behind the money in the Wells theatrical organization," has entered a protest, according to the Richmond *Times-Dispatch*, against the rental of the City Auditorium, Richmond, to the Shuberts for the Hippodrome traveling show. Mr. Neal threatens to go to the courts, and to urge before the State Corporation Commission the taking of the Auditorium as an amusement enterprise if the building is based for regular theatrical enterprises.

## ON AN ENGLISH ESTATE.

Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) have been living the "simple life" during August and September at Grayford Lodge, the home of Mrs. Clarke's aunt, who is the widow of the late Lawrence Oliphant, the celebrated writer. The estate is situated close to the sea near Worthing in Sussex, England. Mr. and Mrs. Clarke have visited almost every nook and corner in the South of England and will spend the month of October in Brittany.

## MAY ROBSON RETURNS.

May Robson, who has just concluded a twelve week's engagement at Terry's Theatre, London, with The Rejuvenation of Aunt Mary, arrived on the *Minnewaska*, on Monday, Oct. 24. Miss Robson carried a full company of players and a special scenic production. Her fourth American season in the same play will open at Jackson's Theatre, Bridgeport, Conn., on Oct. 28.

## KADIJAH COOPER, OF AUSTRALIA.

Kadijah Cooper, the Australian emotional actress who is now visiting this country under a privileged contract from her manager, Sir Rupert Clarke, likes America so well that she is going to produce a sketch, The Confession, which according to European criticism possesses unusual dramatic tenseness. Associated with Miss Cooper is Jack Chester, recently leading man in Sir Beerbohm Tree's company.

## IN THE INTERESTS OF STAGE CHILDREN.

A mass meeting in the interests of stage children will be held at the Astor Theatre on the afternoon of Oct. 31, at which plans will be suggested for bringing about repeal in the child labor laws in Massachusetts, Illinois and Louisiana. In these three States children are not allowed to appear on the stage, and a number of managers have felt the hardship this entails.

## REFLECTIONS.

Frank Daniels will play the principal role of the Judge in The Girl in the Train, and Sallie Fisher will become a member of the company.

Christy Mathewson and "Big Chief" Meyers, the star battery of the Giants, made their vaudeville debut yesterday with May Tully at the Victoria in a sketch called Curves and were greeted by a host of faithful baseball fans.

Marc Klaw returned on Monday from his trip to the Pacific Coast.

Felice Lyne made her American debut on Monday night at the Manhattan Opera House in Hans the Flute Player and made a very favorable impression. Nearly a thousand seats at reduced prices were filled by East Side amusement lovers, this concession following the example set by the New Theatre.

## MARVELOUS LIGHT EFFECTS.

shown in *The Blue Bird* at the New Theatre  
—How They Are Achieved.

Those who have had the good fortune to witness the elaborate production of *The Blue Bird* at the New Theatre have been unanimous in praising the exquisite lighting of the principal scenes and the highly artistic manner in which the lighting of the theatre itself is controlled. Nothing like it has ever been done before, and it comes as a revelation.

The effects produced are mainly due to an invention of A. H. Hawkes, the chief electrician of the theatre. He has devised a new "dissolver" (for which he has applied for patent), capable of bringing on and taking off all lights in transformations by which gradual changes with these lights are for the first time possible. The wonderful general electrical equipment is, without doubt, the finest to be found in any theatre. The cost was nearly \$250,000, the switchboard alone, the only one of its kind in the world, costing approximately \$50,000. This complicated piece of mechanism is controlled by one man from a booth under the footlights, and is entirely automatic. Every light in the building is on a "dimmer," and can be controlled through resistance. A staff of thirty men, besides the regular "house crew" of ten men, are employed in making the various changes.

Among the most noticeable effects are: The change to light in scene 1. This is effected by the walls of the cottage, being of crystal glass, lighted from the back. Forty arc lamps are in use. At the entrance of the figure of Light two 50-ampere searchlights are used, and a chemical smoke effect. On the entrance of Water a "water effect" is thrown on the barrel as the water emerges.

The Christmas Tree has a panorama 100 feet long, with 140 10-volt lamps, which come on and off gradually through graduation of voltage in a generator. In the night scene in the Fairy Palace bubbles (representing worlds floating in air) are lighted by two balcony stereopticons with an effect produced by a painted disc, which revolves in front of the light. This scene goes away into the fog scene for the mist maidens' dance. This is lighted entirely from overhead and the sides. The scenery is not lighted at all.

In the second act, the Graveyard Transformation, done with the curtain up, is one of the most remarkable effects ever seen on any stage. It may be mentioned that the use of escaping steam to hide the mechanical effects strikes one as being out of place. The next scene is a change, in two minutes, to the Palace of Night. This beautiful picture takes the whole equipment. Forty arc lamps of 110 volts (2,000 candlepower) are used. The blue medium is of such low radiation that great power is necessary to get the soft blue-gray tone characteristic of night, and a technical difficulty to be overcome was that all light required had to be of the same quality, and hold that quality, as the light increased. During the scene a beautiful change is made to the Ballet of the Stars, in which the figures of the dancers are kept in shadow, while the doves they hold over their heads are illuminated with white searchlights. Two of these, practically the same as powerful ship searchlights, of 5,000 candlepower each, are used with this striking effect.

In "The Land of the Future" a pale-blue scene (where all the children about to be born were blondes, by the way), all lighting is from overhead, and the scenery is lighted up only by reflection. A poetical effect is that of the light dying away from the face of Father Time as the curtain falls on the darkened stage. This is done with a dissolver of special construction. Time's galley, with transparent silken sails, is lighted from the sides through the silk, producing a very ethereal effect, and the waving of the sail is done with compressed air, using chemical smoke and cloud effects to simulate the pink glow of dawn.

The New Theatre does not possess an electrical workshop of its own, and in order to produce the play in its present perfection the well-equipped factory of the Universal Stage Lighting Company was used. Mr. Hawkes is generous in his praise of the services rendered him by Klegi Brothers, the proprietors of the business. "They have been untiring in their efforts and have helped the theatre wonderfully with their artistic and practical suggestions," he said. Their wide knowledge of the art of stage lighting and their willingness to work themselves at all hours have largely contributed to the success of *The Blue Bird*. The six new border lights and footlights installed by the Universal Stage Lighting Company last summer have increased in efficiency at least 50 per cent.

## COMEDY CLUB NIGHT.

A large and enthusiastic audience attended the fourth annual Comedy Club entertainment at the New York Theatre Sunday night. Those on the bill included Nicholson and Chappelle, Grace Hazard, Lois Merrill and Frank Otto, Lily Lena, and Hedges Brothers and Jacobson. A souvenir programme containing the signatures of all those appearing on the bill was auctioned off. George M. Cohan securing it for the sum of \$250.

## BESSIE CLAYTON MAKES A HIT.

The American dancer, Bessie Clayton, who went to Paris a few weeks ago for study, appeared in the new annual review at the Olympia, Paris, Oct. 22, and scored an immense hit in her three dances.

## INJURY FROM AN AMUSEMENT DEVICE.

Amusement parks throughout the country will be interested in a decision of Judge Addington, of Albany, N. Y., in an action brought against the proprietors of Maple Beach Park, to recover damages for injuries alleged to have been sustained by Joseph Eeves in being thrown from a revolving table, an amusement device exhibited at Maple Beach Park last June. The attorney for the park company claimed that the plaintiff knew when he went on the apparatus that he would be thrown therefrom; that was the particular purpose of the device, and that it was operated for the object of amusing not only the person on it but also the spectators; that the plaintiff assumed all the risks of being injured, and furthermore that the company had made all precaution necessary for the safety of its patrons and only those who exceeded the rules were in danger of accident. The judge agreed with these views and granted a motion for non-suit and dismissed the case.

## ACTORS' SOCIETY.

Death of St. George Hussey—News Notes From the New Quarters.

St. George Hussey, the well-known actress, died in Detroit, Oct. 9, and was buried in Greenwood Cemetery, Brooklyn, Oct. 18.

She was born in Dublin, Ireland, but had been in this country for many years. At the age of sixteen Miss Hussey was starring through Ireland in Shakespearean repertoire, her greatest success being *Lady Macbeth*. She was brought to this country by the late Henry Minor as a European feature and starred here in *Fun on the Bristol*, *The Tin Soldier*, *The House that Jack Built* and *Mrs. B. O'Shaughnessy*. She is survived by her husband, Charles F. Lorraine, with whom she had been appearing in vaudeville.

Consternation and surprise greeted the delayed announcement a few days ago of the marriage of Irene Langford, one of the society's most diligent workers, to Josiah Huntington Fitch. The ceremony was performed April 8, 1908, by Alfred Lorenson, justice of the peace of Jersey City, N. J. Her many friends are slowly recovering from the shock, are admiring her display of secrecy (a creditable showing for her sex) and are blessing the happy couple. Miss Langford is the daughter of the late Colonel Thomas Langford Irving and Emilie Meighan, great-granddaughter of Lady Jane Blake of Korbely Castle, County Cork, Ireland, and niece of General Wickham of Richmond, Va. Miss Langford's non-professional maiden name was Beatta Irving. She made her debut on the stage with Henry W. Savage's *The Beggar Student*, and has since been prima donna with the Aborn, Barton, and Wiswell forces. Mr. Fitch is son of the late Josiah B. Fitch, at one time the greatest patent lawyer in the country, and brother to Arden Seymour Fitch, lawyer and dramatist. He is civil engineer for the Bronx.

Henry B. Harris has engaged Jessie Graham for the Chicago company of *The Country Boy* and Morris Burr for the role of John Burkett Ryder in *The Lion and the Mouse*.

## THE THUNDERBOLT.

The New Theatre has announced the complete cast in Arthur Wing Pinero's *The Thunderbolt*, to be given its first hearing in the United States Saturday evening, Nov. 12. This will be the third production of the season. The play is in four acts and is an episode in the history of an English provincial family. It was first enacted at the Haymarket Theatre, London, on May 10, 1908, with George Alexander and Mabel Hackney among the principals. Louis Calvert, who will appear as James Mortimore, took that part in the original cast. In the New Theatre's production Albert Bruning will be the Stephen Mortimore; A. E. Anson the Thaddeus Mortimore; Thais Lawton, the wife of Thaddeus; Ferdinand Gottschalk, the Colonel Ponting; Olive Oliver, the wife of Colonel Ponting; Olive Wyndham, Helen Thornehill; Frank Gilmore, Rev. George Trist; Ben Johnson, the solicitor Vallance, and E. M. Holland, the solicitor Elkin. Mrs. Harriet Otto Dellenbaugh will appear as the wife of James Mortimore and Mrs. Sol Smith as the wife of Stephen Mortimore. Others will be John Sutherland, Barbara King, Patricia Collings, Mary Doyle, Edwin Cushman, and Master George Clarke. Helen Reimer, the character actress, who has been made a member of the regular company, will play the part of Stephen Mortimore's wife during the brief Canadian tour.

## VIOLATIONS OF BUILDING CODE.

The Committee on Fire Protection of the City Club alleges that the Savoy Theatre in Thirty-fourth Street and the Dewey in Fourteenth Street have been altered in flagrant violation of the building code. The Savoy, erected in 1899 at a cost of \$55,000 for a music hall, was altered for dramatic productions and approved the following May, although its wooden floors remained. To legalize this approval the Board of Aldermen amended the building code in 1904 so it was not to be applied to theatres already in existence. Senator Timothy D. Sullivan is the principal owner in both properties.

## DEATH OF FRANK E. AIKEN.

A Long Prominent Actor-Manager Passes Away  
at His Home in New York.

The veteran actor-manager, Frank Eugene Aiken, died at his home in New York, Oct. 17, aged seventy years. Mr. Aiken was born in Boston, Aug. 31, 1840, and made his first stage appearance in that city in a stock company conducted by his uncle, George Wyatt. Later he became leading man for Mrs. John Drew's Arch Street Theatre Stock company, Philadelphia, and prior to the Chicago fire, in 1871, was manager of Wood's Museum and Hooley's Theatre in that city.

In 1878 he began starring at the head of his own company and continued for five years in that capacity. Mr. Aiken had appeared in support of many noted stars, including Edward Harrigan, John Drew, the late Mrs. Gilbert, and Maude Adams. Among the many productions in which he appeared were: *Aftermath*; or, *Won at Last*, at the Madison Square in 1877, playing Will Tracy; with W. H. Crane and Stuart Robson as *Antiphilus of Ephesus* in *A Comedy of Errors*, at the Park in 1878; the same year as *Huy Gomes in My Son*, at Wallack's; at Haverly's Fourteenth Street Theatre in 1881 as *Arthur Rutledge the Strategist*; in 1887, at the Park, as Joseph Clifford in *Pete*; at Harrigan's, in 1888, as Philip Cogswell in *Old Laverne*, continuing there as Bowland Ringgold in *Waddy Googan* and Sir Robert Elliott in *The Torsaire*. In 1889 Mr. Aiken, at the Harlem Opera House, appeared in one of his most famous roles, that of the Earl of Dironcourt in *Little Lord Fauntleroy*. Other appearances of Mr. Aiken in New York were in *Work and Wages* (1891), with Joe Wheelock and Jeffreys Lewis; in *Mr. Potter from Texas* (1892), *The Princess Path*, *The Starbucks*, with Mrs. Gilbert in *Granny*, with John Drew in *De Lancy*, with Maude Adams in *The Little Minister*, *A Gentleman of France*, *On Parole*, *The House of a Thousand Candles*, *Papa Lebonard*, *The Catshaw*, *A Woman of Impulse*, *Pudd'nhead Wilson*, and last season at the New Theatre in *Beethoven*.

Mr. Aiken leaves four children—Mrs. Day Baker (Viola Aiken), of Brookline, Mass.; Mrs. George W. Stevens (Stella F. Aiken), of New York; Cordelia Howard Aiken, of New York, and Frank E. Aiken, Jr., of Fort Wayne, Ind. He was a member of the Players' Club. The funeral was held in New York and burial was in Mount Auburn Cemetery, near Boston, Oct. 19.

Milton Nobles sends to THE MIRAGE this appreciation of the deceased:

The sudden passing of a friend, the ceasing of a friendship that has endured with increasing sincerity and tenderness during more than a third of a century, is an experience that does not come to all of us; more is the pity. In 1871 Mr. Aiken engaged me for a minor position in his then famous stock company at Aiken's Theatre, Chicago. The acquaintance then begun became a friendship, that ripened into intimacy when, just fifteen years later, I engaged him as the leading actor of my touring company. At that time, 1886, he was one of the most perfect types of the modern gentleman on the American stage. Erect, graceful, dignified, a keen intelligence, perfect poise, a merry eye and an exquisite sense of humor, all of which qualities combined lent interest and charm to characters frequently un sympathetic and often somewhat repellant. If he never reached greatness he never sank to mediocrity. Any stage scene in which he figured was interesting, so little as he was a part of it. The personal charm was omnipresent. This charm remained a distinctive characteristic of his age. And for this dear character of personality those who knew him longest and most intimately will mourn him most sincerely. He belonged to that class of actors, now, unhappily, too rare, who were educated, trained and equally at home in comedy, tragedy, melodrama, farce and burlesque. But the actor we have always with us and to spare. Their vacant places are quickly filled and to-morrow they are forgotten. Yet men, real men, true men, true friends, true gentlemen, are rare avis. And Frank Aiken was one of them and all of these. By a day he has preceded us across the soundless river that flows eternally between dead yesterday and unborn to-morrow. What better his creed or the lack of one? He loved his sweet mother, Nature, and he is at rest on her bosom. The reading is all, and he was ready.

MILTON NOBLES.

## ITALIAN OPERA NEEDED PATRONAGE.

A verdict of \$8,825.08 was found by a jury in the Supreme Court, Sept. 22, in favor of Gilmore and Tompkins, lessors of the Academy of Music, against Giuseppe Pisanti, who promoted the Italian Grand Opera company at the Academy two years ago. The season of opera was to have been for nine weeks. The company lasted but two weeks. Gilmore and Tompkins sued for the rent.

## ELLEN TERRY'S RECEPTION.

Upon the occasion of Ellen Terry's first appearance at the Hudson Theatre on Nov. 3 she will be welcomed by a distinguished audience. The Reception Committee is headed by President and Mrs. Taft; Percy MacKaye is writing the salutatory poem to be read by some Shakespearean scholar, and the Rev. Percy Stickney Grant will present a memorial volume with an introduction by Kate Douglas Wiggin.

## WILLIAM DESMOND IN AUSTRALIA.

The Mirasol is in receipt of a letter from William Desmond, who with Mrs. Desmond are on their way to Australia, where Mr. Desmond will be leading man for J. C. Williamson. The letter was dated Sept. 26 and was mailed from the Fiji Islands. On their return trip they will circle the globe. Mr. Desmond may be addressed at His Majesty's Theatre, Sydney, Australia.

## THE RECORD OF DEATHS.



Robert Barton Pahr, professionally known as Robert Barton, leading man of *The Sins of the Father*, was drowned while bathing at Wrightsville Beach, near Wilmington, N. C., Oct. 18. Heroic efforts were made to save the young man by his friends, among whom was Thomas Dines, author of the play but the swift undertow bore him away. Mr. Pahr was born in Baltimore, Md., about twenty-six years ago. Mr. and Mrs. William Pahr, of 300 Madison Avenue, Baltimore, Md., were his parents. He attended school at St. Alphonsus' Parochial School, and after leaving school joined the stock company at Alphonsus' Theatre, Baltimore, where George Pownall and Percy Haswell were leading men and women, respectively. Three years ago he joined the Human Hearts company, afterward playing in *The Witching Hour* and *The King Master*. Mr. Pahr played the role of Tom Norton in *The Sins of the Father*. His body was recovered Thursday, Oct. 20. The funeral took place Sunday morning at eight o'clock at the Church of St. Alphonsus. Telegrams, letters and flowers were sent from many friends. The funeral services were conducted by Rev. Father D. J. Dunn, George D. Dunn, Mr. and Mrs. Fred Walton, Tunis J. Dunn, Madeline Barry, Lucy Pixley, Franklin Jones, Dr. Wilson, James W. Brophy, and Vincent Meany.

George Maxwell, who died of paralysis at the home of his son in Oconomowoc, Wis., was at the time of his life an actor, a volunteer engineer, a cafe proprietor, and a policeman in the police department. As sergeant of Company B, Forty-eighth New York Regiment, he served in the Civil War, and was promoted to a Lieutenant. As an actor he supported Ousman, Forrest, and others of the past generation, and headed his own company. His first wife, Madeline Barry, died in April of this year. He was a member of the G. A. R. and the Knights of Pythias.

Fred Arbogast, who was killed in Salt Lake City, Utah, by falling from the awning of the Colonial Theatre to the ground, a distance of twenty feet, was born in San Francisco, April 18, 1870, coming to Utah with his parents in 1878. He was an electrician at the Colonial Theatre, Salt Lake City. He was a single man and a member of the Elk's.

J. Benjamin Devine, part owner of theatres in the Cahuilla circuit in New England, died at Andover, Mass., at the age of thirty-eight. He was educated at Salem, his native town, at Holy Cross, and at Boston University Law School and practiced law in Salem. He is survived by his widow, two children and a brother, Charles.

Mrs. Maud E. Shreve, who died of heart disease at her mother's home in Washington, was known on the stage as Marie Gilman. Interment will be in Winsboro, S. C. She is survived by her mother and her brother, Marion E. Gilman.

Edward A. Rich, who died recently in Boston, was born in New York. He supported Joseph Proctor, Dan Daly, and others. Lately he was associated with the Charles Freeman, Rich and Harris house in Boston. A widow and four brothers survive him.

John T. Hall, for the past two years associated with the Cate & Heil Stock company, died on Oct. 18. He had previously been connected with the Yale attractions, Irene Myers, and Rosalie Leslie.

Robert S. Shields, an animal trainer with the Franklin Circus, was killed in Jersey City, N. J., Oct. 20, by "Queen," the 1,000-pound elephant. Mr. Shields was thirty years old and unmarried.

Mrs. Louisa Morton Hendrie, widow of Dr. W. Scott Hendrie, died at the home of her daughter, Anita Hendrie Miles, in this city, on Oct. 19. The interment took place at Doylestown, Pa.

Marietta Belle Stokes-Austin, who died on Oct. 19, was famous as a spectacular circus rider fifteen years ago. She was the recipient of several prizes who were noted for their beauty.

Mrs. Eliza Weatherly, mother of Jasius and Helen Weatherly, died in New York Oct. 4, at the age of eighty-four years.

## ANOTHER BANKRUPT

Timothy D. Frawley, actor and Western theatrical manager, has filed a petition in bankruptcy for liabilities amounting to \$16,180. Among his creditors are James C. Wilson, William Gillette, and James O'Neill.

## SHUBERT TICKETS.

A motorcycle brigade of messengers will deliver in New York or Brooklyn tickets for any of the Shubert theatres which are ordered by letter or telephone. A box-office exchange is already in operation. No extra charge is made for the service of delivery.

## ALUMNI MEETING.

The Society of the Alumni of the American Academy of Dramatic Arts will hold a special meeting this week Friday afternoon from 3 to 6 o'clock, at their rooms, 1611 Broadway. All members and their friends are cordially invited.

## ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October church service of the New York Chapter at St. Chrysostom's Chapel was one of special interest, for the presbyter of the occasion was the Rev. Walter E. Bentley, prominently identified with the founding of the organization, for several years official visitor to the Chapters and the organizing secretary. Mr. Bentley's text was taken from St. John's Gospel: "All things that the Father hath are mine." Rev. E. S. Mitchell assisted in the service.

The Brooklyn Chapter held their second reception for the season at the Assembly Hall, Pierrepont Street, Friday, Oct. 21. Interesting reports were received from the various committees, and an excellent programme was provided by the entertainment committee. The Chapter has announced a progressive encue for Oct. 26.

The October reception for the New York Chapter was held at St. Chrysostom's Hall, Oct. 20, under the direction of the secretary, Mrs. May Kidder-Pelte. An interesting programme was provided, including a piano solo by Miss de la Ware, who played the "Hungry Club Waltz," composed by herself. At the special request of the members present Mrs. May Kidder-Pelte gave as a piano selection "Dance Caprice," by Grieg. This composition, one of the many productions of that noted composer, of whose works Mrs. Kidder-Pelte has made a special study, was rendered with characteristic skill and expression and was warmly applauded. C. T. Catlin gave a brief address of welcome, speaking with special emphasis of the undertakings planned by the Alliance for the coming season.

An Alliance dinner suggested by the chairman of the joint ways and means committee, A. G. Heaton, and very heartily taken up by members of the Alliance, will be given at the Parisian Restaurant, Fifty-sixth Street and Eighth Avenue, Wednesday evening, Oct. 26, at 7 o'clock. Tickets are \$1. Friends and members intending to register for this dinner will report without delay at headquarters, 550 Seventh Avenue. Mrs. Maude Odell will be the guest of honor. A fine musical programme has been provided, and there will be addresses made by interesting speakers.

## A RUSSIAN ORCHESTRA COMING.

Klav and Erlanger, through Andreas Dippel, are bringing to this country the Russian Imperial Balalaika Orchestra, consisting of thirty musicians, under the leadership and personal direction of W. W. Andreff. The Russian Imperial Balalaika Orchestra have appeared at the Coliseum in London during the past season and during that engagement they appeared several times by royal command before the late King Edward.

The balalaika instrument is three-stringed (not unlike the guitar) and is played without the use of any accessory. It is especially adopted for the rendition of the Russian folk songs, but even the masterpieces of Glinka, Tschaikowski, Beethoven and Liszt are effectively interpreted on this instrument. As far back as 1895, W. W. Andreff was granted the right under the august patronage of His Imperial Majesty the Emperor to name his orchestra, The Great Russian Orchestra. Andreff and his orchestra will arrive in New York about Nov. 23 and their first concert will be given at the Carnegie Music Hall on Nov. 28. The engagement of the Russian Imperial Balalaika Orchestra will be limited to eight weeks, as by command of the Czar of Russia Andreff and his orchestra are required to play before him and his court.

## REVIVAL OF AN OLD FAVORITE.

Christopher, Jr., a four-act comedy, which was produced with great success ten years ago by Charles Frohman, will be produced on the evening of Oct. 28, at Terrace Garden, by the Harlem Dramatic Society, a dramatic club, which by its good work during the past few years, has won an enviable reputation in the world of amateur theatricals.

The Thespians who will portray the characters in Christopher, Jr., are: Walter B. Osterman, Lotta Crabtree, Emanuel Smallbach, Jeanette Ehrlich, Frank Martin, Elsie Vande Beugle, Mr. and Mrs. Victor Lopez, Harry Brummer, Edward Moss, Frederick M. Gottlieb and William Schmidt.

The work of this society in the past has been confined largely to old English plays, and therefore the performance of Christopher, Jr., is branching out into a new field of endeavor, in which so far every indication points to success. The officers of the Society are: President, Walter B. Osterman; Vice-President, Elsa Rosenfeld; Secretary, Jeanette Ehrlich; Treasurer, Frederick M. Gottlieb; Critic, Emanuel Smallbach.

## NEW YIDDISH THEATRE.

Plans for a four story Theatre to cost \$170,000 and to be located on the East side of Extra Place near First Street, have been filed by George Kerster, architect. George F. Johnson is the owner and the leasee is Adolph Kessler, owner of the Thalia and People's Theatre, Yiddish houses, on the Bowery. The Theatre will have a seating capacity of 1744 and will also have a roof garden.

## DEATH OF A VETERAN PLAYER.

William H. Bokee, for many years a prominent heavy and character actor, died in St. Vincent's hospital, West Brighton, Staten Island, N. Y., at 9:30 P.M., on Oct. 17, from a complication of ailments with which he had long been afflicted. Mr. Bokee had been a guest at the Actors' Fund Home since 1905, and continued there until within a few weeks of his demise, when he was removed to the hospital.

Mr. Bokee was born of excellent parentage in Baltimore, Md., Jan. 10, 1824. His father was a large crockery dealer on Howard street, but young William preferred theatrical to commercial life, and at a very early age, became a full fledged thespian, rising rapidly in his profession, acting in the best of stock and traveling companies, and supporting the foremost stars of his day. He began his stage career in the monumental city, where he was long under the management of the late John T. Ford. He had a most rapid study and a very retentive memory, which appeared to continue unimpaired to the day of his death. Owing to ill health he retired from the stage in 1903. Mr. Bokee is survived by three near relatives, two sons, Edwin and George, and his brother Morris.

The funeral took place on Oct. 20, from the house of his son Edwin, 2905 Parkwood Avenue, Baltimore, Md., and was conducted by the Rev. Dr. Wightman, a retired minister of the Methodist Episcopal Church. Interment was in London Park Cemetery. The obsequies were in charge of his lodge, Independent Order of Odd Fellows, of which the deceased was a member.

## EDWIN T. EMERY'S ACTIVITIES.

At Pantages' Theatre, Sacramento, Cal., on Oct. 9, Edwin T. Emery made his fourth new production this season, *Le Tragede De Egypte*, featuring Verna Mercereau, the Spanish dancing actress. This act will play the entire Pantages time and will then appear at the Teatro Principal, City of Mexico, with Vera Cruz and Havana to follow. Frank Hooper is the business manager and Ben Barnett, the Musical Director, for Mr. Emery, who has eclipsed all his other productions in the presentation of this act. This is the first American appearance of the beautiful and talented Mlle. Mercereau. The *Revel of the Norsemen* is in active rehearsal and will be offered about Nov. 20. This will be the last Emery production to be made in the West. Mr. Emery, after a visit to Mexico and Cuba, will open his production offices in New York City.

Jean Neable Howard has rejoined Edwin T. Emery's production *The Game of Love*, playing her original role of last season.

## BUSY BEULAH POYNTER.

Beulah Poynter has secured the exclusive rights to Edward Eggleston's novel, "The Hoosier Schoolmaster," from the Eggleston estate and at present is making a four-act comedy drama from it. Miss Poynter's *Lens Rivers* is playing in the South, this being its fifth season, and her new play, *The Little Girl That He Forgot*, in which she is starring, is proving as successful as her former vehicle.

Mildred Jeanett, who plays the part of Bessie Holly with Miss Poynter celebrated her sixteenth birthday on Oct. 15 by inviting all the children on the stage after the matinee and served refreshments to them. Miss Poynter has had so many requests to appear as Juliet that she is contemplating a spring tour of Romeo and Juliet. John Bowers will be seen as Romeo and Joseph Kevin as Mercutio.

## MATINEES FOR YOUTHFUL ASPIRANTS.

Gerhardt Hauptmann's *The Coming of Peace*, a play in three acts, will be presented for the first time in Chicago for two matinees in the Bush Temple Theatre under the direction of Edward Dvorak with his students in the School of Acting of the Bush Temple Conservatory, Chicago. The matinees will take place on Wednesday afternoon, Nov. 2 and Nov. 9. Mr. Dvorak will give weekly matinees with his students in the Bush Temple Theatre. It is his intention to devote the greater part of the time to plays selected from the pens of Hauptmann, Ibsen, Alexander Ostrovsky, Sudermann, Maeterlinck and others.

## MAY IRWIN'S COMPANY.

Rossalind Coghlan has been engaged by Liebler and Company for the part of Georgiana, in *Getting A Polish*, the comedy by Booth Tarkington and Harry Leon Wilson. This completes the cast which now includes, as May Irwin's support, George Fawcett, Frank Birby, John Daly Murphy, John Junior, J. T. Challice, Charles A. Gay, Albert Roccardi, Raymond Watson, Edward Liebert, Mary K. Taylor and Mary V. Hall. The first performance was given at Poughkeepsie, Monday night. After two weeks of getting together, *Getting A Polish* will come into New York.

## PRESIDENT TAFT ATTENDS PLAYS.

During President Taft's short stay in the city last week he found opportunity to visit three local playhouses. Monday evening, Oct. 17, he witnessed performance of *Get-Rich-Quick*, Wallingford at The Gaely, Tuesday evening he went to The Empire to see John Drew in *Smith* and Wednesday evening he was at The Belasco, to see *The Concert*. In each Theatre the audience received him enthusiastically.

## ANNA PAVLOVA AND MIKAIL MORDKIN.

Anna Pavlova and Mikail Mordkin, justly celebrated as Imperial Russian dancers, appeared before a large and enthusiastic audience on Oct. 15 at the Metropolitan Opera House. Mlle. Pavlova, a slight, girlish young woman, went through, apparently with the greatest enjoyment, an extremely exacting programme. She is much more than a dancer, as that term is usually understood. She is an actress with a wide range of powers, and has the genius to indicate in "eloquent silence" the passing emotions of the part she is playing. She has none of the wooden grimaces and over-development that one generally associates with the highly trained dancer. She looks more like a high-spirited, laughing, good-tempered girl, dancing because that was her nature, and expressing through the limited medium of mere motion the feelings that another would convey through words or music. Her art is perfect; she dances as naturally as a bird sings. The art of M. Mordkin does not appear to be so spontaneous as that of his gifted associate, but he was extremely well received by the audience. A word of praise must be given to the excellent orchestra under Theodore Stier. The waits between the acts should be shortened, and the programme might be condensed without losing its effectiveness.

## AMATEUR DRAMATIC NOTES.

The Clarendon Dramatic Society, of Brooklyn, gave a very satisfactory performance of *Nugget Nell* at The Palm Garden, Brooklyn, Oct. 20. The cast was Roman Scholl, Leroy Newman, George Seewagen, Frederick Schneider, Leo Gabel, John Eich, Henry L. Klinger, John Strickroth, Edward Dienst, Anne Goehringer, Augusta Schwarz and Lucretia Klinger.

The Members of the Majestic Dramatic Society, of Brooklyn, are rehearsing for their second performance of *Men and Women*, to be presented Oct. 31, under the direction of Joseph M. Collins.

The Jesters have been busily engaged during the past few weeks in making preparations for two productions. This enterprising association of Brooklyn amateur players, numbers among its membership some of the most talented Thespians in the borough. The Jesters have been specially engaged to produce *The Legacy*, Oct. 26. They will also produce *The Three of Us*, on Nov. 16.

## THE ALTAR OF DUTY.

Monte Bayly and Mrs. Bayly (Diana Hope) arrived last week from London and will appear in vaudeville on the United and Orpheum time in a sketch called *The Altar of Duty*. This sketch is the one called *The Knife* in which Arthur Bourchier and Violet Vanbrugh appeared in the music halls of London. Mr. Bayly claims that the sketch was original with himself and Mrs. Bayly and not a copy of the Bourchier-Vanbrugh sketch. Miss Hope is an Australian but for the past nine years has played in England in *Her Good Name*, which was first put on at the Imperial Theatre as a curtain-raiser for Mrs. Langtry's *The Degenrates*. Mr. Bayly is also acting as special vaudeville correspondent for the London Era.

## JULIAN EDWARD'S ARTISTIC EFFECTS.

The furnishings, pictures and bibelots which, with his charming hospitality and that of his gifted wife, helped to make "Sunnyside," Ludlow, Yonkers, the home of the late composer, Julian Edwards, so attractive a rendezvous of his associates in the music profession, will form part of an attractive and interesting sale at auction in the Fifth Avenue Art Galleries, 545 Fifth Avenue, this week. The collection includes a fine array of portraits of foreign musicians and an original MSS. score by Richard Wagner.

## NOBODY'S WIDOW.

Blanche Bates opened last night at the Euclid Avenue Opera House, Cleveland, in Avery Hopwood's new play, *Nobody's Widow*. In the company are Bruce McFae, Adelaide Prince, Edith Campbell, Dorothy Shoemaker, Rex McDougall, Henry Schumann-Heink, and Westrop Saunders. David Belasco went to Cleveland to supervise the opening performances.

## ANOTHER THEATRE FOR HARRIS.

H. B. Harris has leased the Walnut Street Theatre, Philadelphia, and will take immediate possession. He will book the house with his own attractions. At present Mr. Harris controls Jackson's Theatre in Bridgeport and the Hudson in New York. The Hackett in New York will return to Mr. Harris' possession next Spring.

## LAMBS CHOOSE OFFICERS.

After an exciting election at the Lambs Club Friday, Joseph R. Grismer was chosen Shepherd; Henry B. Harris, Treasurer; George V. Hobart, Corresponding Secretary; Frits Williams, Recording Secretary; Thomas A. Wise, Boy, and Frederick Perry, Librarian.

## ZELDA SEARS' NEW PLAY.

The Nest Egg is the title of the new play by Anne Caldwell in which Zelda Sears will star. The tour will open Nov. 11, with the following cast: Frederick Burton, Robert Dempster, Julian Barton, William Young, Wayland Trask, Margerie North, Jessie Harriman, Evelyn Hall, Nellie Lindreth, and Zelda Sears.

## THE STOCK COMPANIES.

The Ferris-Hartman company is booked for forty weeks at the Grand Opera House, Los Angeles, Cal., opening Oct. 18 in *Mary's Lamb*.

Irene Myers will head the Grand Stock company, which opens at the Opera House, Reading, Pa., on Oct. 24, in *The Vendetta*, to be followed by *The Belle of Richmond*.

The Wolford Stock Company is booked the Summer season, Oct. 10. Miss Wolford is in New York for a visit, and Mr. Paul is in Kansas City, booking time for a company he will put out in Nov., playing his own dramatization of a popular novel. Miss Wolford will be featured in the production.

Elizabeth Morrill of the Nickerson Stock Company at Independence, Kan., is duplicating the success she won in the North and elsewhere. She is very competent and much of the company's success is due to her efforts.

The Williams Hughes Amusement Company No. 1 has just completed nine weeks of special dates in Nebraska and Iowa. This company, featuring Edith Spencer, has gone into a Circle Stock of fourteen towns, playing each town regularly once every two weeks with a new bill and opening in the featured play of the repertoire bill, *The Girl From Out Yonder*. The company includes Delbert McDermid, Jack C. Mariotte, C. Charles Doole Roland Sedgwick, Harry De Young, Harry Doran, Charles Stevenson, Edith Spencer, Dorothy Primrose, Mrs. C. Halland Merab Hinckley and F. J. Hetterick, manager. The No. 2 company on the same date, Oct. 17, also went on a fourteen town circle, having closed Oct. 15, a most successful season on Fair dates. This company plays a circuit of towns in Northeastern Nebraska and South Dakota, the No. 1 company in Eastern Nebraska and Western Iowa. The Northern company's roster is: Harry Dixon, Billy Martin, William McDermid, T. Earl Eastman, M. Buehler, Alice Hughes, Julia Nicolay and Mrs. Forrest with O. B. Nair as manager.

## CURRENT AMUSEMENTS.

Week ending Oct. 29.

ACADEMY OF MUSIC—Stock co. in Charley's Aunt—12 times.

ALHAMBRA—Vaudeville.

AMERICAN MUSIC HALL—Vaudeville.

ASTOR—The Girl in the Taxi—1st week—1 to 8 times.

BELASCO—The Concert—4th week—24 to 31 times.

BIJOU—New York—2d week—9 to 16 times.

BROADWAY—Marie Cabill in *Judy Forgot*—4th week—10 to 25 times.

BRONX—Vaudeville.

CARNegie LYCEUM—Mme. Pilar Morin in *Le Enfant Prodigue*—2d week—9 to 16 times.

CASINO—Slim Bernard in *He Came from Mille-Milles*—3rd week—35 to 40 times.

CIRCLE—Louisa Mann in *The Cheater*—78 times, plus 8 times.

CITY—William H. Crane in *Father and the Boys*—134 times, plus 8 times.

COLONIAL—Vaudeville.

COLUMBIA—Queen of Bohemia Burlesques.

COMEDY—Keeping Up Appearances—2d week—6 to 10 times.

CRITERION—The Commuters—11th week—78 to 85 times.

DALY'S—Baby Mine—10th week—73 to 80 times.

EMPIRE—John Drew in *Smith*—8th week—55 to 62 times.

FOURTEENTH STREET—Vaudeville and Pictures.

GAETY—Get Rich Quick Wallingford—8th week—41 to 45 times.

GARDEN—The Rosary—1st week—1 to 8 times.

GARRICK—Kylie Believ in *The Scandal*—2d week—9 to 16 times.

GLOBE—The Girl in the Train—4th week—22 to 28 times.

GRAND OPERA HOUSE—The Spendthrift—114 times, plus 8 times.

HACKETT—Mother—8th week—55 to 62 times.

HERALD SQUARE—Marie Dressler in *Tillie's Nightmare*—71 times, plus 82 to 89 times.

HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—8th week.

HUDSON—Helen Ware in *The Deserters*—8th week—39 to 46 times.

HURTING AND SEAMON'S—Follies of New York and Paris.

IRVING PLACE—Boccaccio—8 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Julia Neilson and Fred Terry in *The Scarlet Pimpernel*—1st week—1 to 8 times.

LIBERTY—The Country Boy—9th week—63 to 70 times.

LINCOLN SQUARE—Vaudeville and Pictures.

LYCEUM—G. P. Huntley and Hattie Williams in *Decorating Clementine*—6th week—36 to 42 times.

LYRIC—Madame Troubadour—3d week—17 to 24 times.

MAJESTIC—Vaudeville and Pictures.

MANHATTAN—Hans, the Flute Player—8th week—35 to 41 times.

MARINE ELLIOTT'S—Maxine Elliott in *The Inferior Sex*—13 times, plus 9 to 16 times.

METROPOLIS—Serenaders Burlesques.

MINER'S BOWERY—New Century Girls.

MUNER'S BRONX—Merry Maidens Burlesques.

MURRAY'S EIGHTH AVENUE—Girly de Dixie.

MURRAY'S 39TH ST.—The Little Damoises—17 times, plus 8d week—17 to 24 times.

NEW—The Blue Bird—4th week—27 to 35 times.

NEW AMSTERDAM—Madame Sherry—9th week—63 to 72 times.

NEW YORK—The Dollar Princess—257 times, plus 2d week—8 to 16 times.

OLYMPIC—Marathon Girls Burlesques.

PLAZA—Vale Stock co. in *The Road to Yesterday*—226 times, plus 12 times.

REPUBLIC—Rebecca of Sunnyside Farm—4th week—25 to 32 times.

SAVOY—Vaudeville and Moving Pictures.

VICTORIA—Vaudeville.

WALLACE'S—H. B. Warner in *Alma Jimay*—166 times, plus 74 to 81 times.

WEBB'S—Kitty Gordon and Charles A. Bigelow in *Alma, Where Do You Live?*—5th week—29 to 36 times.

WINDSOR—Up and Down Broadway—88 times, plus 8 times.

YORKVILLE—Vaudeville and Pictures.



## REFLECTIONS

Mr. and Mrs. Tom Terriss have come to this country to fill Winter engagements. Mr. Terriss is now playing Scrooge. Mrs. Terriss, who is an American by birth, will appear at the American Music Hall in a Modern dance.

The Shubert company in *Jim the Penman* was disbanded when the play closed last Saturday in Philadelphia. Charles Richman and Arthur Forrest will support Maria Oly in *The Price*, a new play by George Broadhurst; Theodore Roberts will go with Charles Cherry in *A Gentleman of Leisure*, and Florence Roberts, Thurlow Bergen and Jeffreys Lewis will join a Western company in *The Price*.

Walter Wellman, the aviator, and party have been "doing" the theatres. On Thursday evening he and a party of twenty-five attended the performance of Sam Bernard in *He Came from Milwaukee*, at the Casino, and the following night he was at the American Music Hall. Jack Irwin, wireless operator, and Louis Loud, assistant engineer with the Wellman expedition, will make a tour of the Morris vaudeville circuit. They opened in lectures at the American Music Hall Monday.

The Brooklyn Elks played an important part in the opening of the new Shubert Theatre last week. Former Sheriff William J. Buttling, Past Exalted Ruler of Brooklyn Lodge, originated the scheme of erecting a play house in upper section of the borough, and in his honor, as well as a compliment to Mr. Fey and Lee Harrison, who are Elks, the local lodge arranged a big theatre party for the opening night.

Sam Bernard gave a professional matinee of *He Came from Milwaukee*, at the Casino, Oct. 20.

George Newburn, the English impersonator, after terminating a successful engagement at the Colonial, Alhambra and Orpheum, Brooklyn, appeared Sunday, Oct. 18, at the Plaza and made such a hit that William Morris placed him in the American Bill for the week of Oct. 24.

Mr. and Mrs. James G. Newton and Nancy Lee Rice wish through THE MIRROr to thank the many friends who were so kind at the death of their mother, the late Mrs. Lee Rice, as well as members of the White Rats and Manager John E. Stahl, of the Grand Theatre, Homestead, Pa., who closed both of his houses during the funeral ceremonies.

Charles Lander, who has been doing some excellent work in London, particularly in Shakespearean roles, has arrived in New York and would be pleased to hear from old friends.

Walter Clixton has been transferred by Charles Frohman to the Marie Tempest's Company of Comedie, which opened at Philadelphia on Oct. 14.

William Mailly, who has been ill in a local hospital for several weeks, has recovered sufficiently to resume his duties as dramatic reviewer for the *Twentieth Century Magazine* of Boston, which he will represent in New York again this season.

Grace Merritt is meeting with a cordial reception in the far Western states, where she is playing the title role in *The Blue Mouse*. The press universally commends her clever work, and large audiences greet the play and young comedienne. Miss Merritt and company are in Seattle this week, and will follow with a week's engagement in Portland, Ore.

Adelaide Thurston was stricken with acute laryngitis and was unable to appear in *Miss Ananias* at The Valentine, Toledo, O., on Oct. 15. As the result the play was not put on.

Priestly Morrison is responsible for the evenly moving production of New York at the Bijou.

A Message from Reno, by Mark Swan and Charles Barnard, in which Violet Dale is being starred by H. M. Honckel, opened at the Collingwood Opera House, Poughkeepsie, N. Y., Saturday night. In the cast are Myles McCarthy, Osborne Searle, Gladys Claire, Florence St. Leonard and Josephine Dougherty.

Virginia Harned opened in Reno, Nev., in Herbert Bashford's *The Woman He Married*, Oct. 19.

Robert Warwick is to be Mrs. Leslie Carter's leading man in Rupert Hughes' new play, *Two Women*.

Thomas Tobin is the child-actor whom the Liebliers have selected for the part of Ben Said. Eugene Ormonde will have the William in their new play, *When All Has Gone*, at Baron Kronstadt in the same play.

At Quanah, Tex., the Quanah Elks Lodge No. 1202 gave a ball with refreshments and music, evening of Oct. 12. Vernon and Childress Elks participating. The hall was filled to its utmost capacity, the occasion being the most talked of and largest entertainment of the local season thus far.

The Murat Theatre, Indianapolis, Ind., has inaugurated a motorcycle ticket delivery system to deliver tickets ordered by telephone. Three messengers are on duty from 10 A.M. until 6 P.M. daily. The first deliveries made were for the performance of *The Jolly Bachelors*, Oct. 17.

Various New York organizations are visiting other cities. The repertoire company of the New Theatre opened in Montreal on Oct. 24 for a two weeks' Canadian tour in *The Merry Wives of Windsor* and *The Thun-dertoft*. The Hippodrome company, which opens in Philadelphia on Oct. 31, will add

a preliminary street parade to its attractions. The Metropolitan Opera company, including Farrar, Scotti and Martin, with Toscanini conducting, will present *Madame Butterfly* on Nov. 15 in Albany, the first appearance for years in that city.

Elevator service for patrons of the second gallery at the New Theatre has been inaugurated, since it was found necessary to open the gallery again.

Mande K. Adams is to occupy a house in East Forty-first Street, which is being remodeled for her use at a cost of \$4,000.

An electric system for hoisting scenery, which does away with counterweights, has been installed at the Maxine Elliott Theatre.

The American Stage Society, for producing "dramas of exceptional merit and worth which are regarded as classical," was incorporated with the approval of Supreme Court Justice McCall on Oct. 19. Among the incorporators are Joseph W. Jacobs, John R. MacMartin, and Charles A. Miller. The opening performance will be given in Daly's Theatre on Nov. 18.

Bothers and Marlowe open their season with *Macbeth* on Nov. 4 in the Hyperion Theatre, New Haven, Conn. The itinerary includes a week in Providence, three weeks in Boston, four weeks in the Lyric Theatre, New York, and a tour of the Pacific Coast until July. In the repertoire are *Macbeth*, *Hamlet*, *As You Like It*, *The Taming of the Shrew*, and *Twelfth Night*. The supporters are Rowland Buckstone, Frederick Lewis, Sydney Mather, Albert W. Howson, Malcolm Bradley, Eric Blind, William Harris, Harry Turnley, Alma Kruger, Norah Lamson, and Mary Chippendale.

Edna Archer Crawford opens with *The Thief Company* at Springfield, Mass., on Oct. 24, taking the place of Selma Herman, who is ill.

Orchestral rehearsals for *The Girl of the Golden West* have begun at the Metropolitan Opera House.

Adèle Ritchie has been perpetually enjoined by Judge Lacombe, of the United States Circuit Court, from singing "Every Little Movement," one of the musical numbers of *Madame Sherry*. Suit was brought by Al. H. Woods, Harry H. Frase, and George W. Lederer.

After 303 performances of *M. Rostand's Chantecler* at the Forte St. Martin Theatre, Paris, the play has been taken off.

Willard D. Coxey has succeeded Frederick Donaghay as general press representative for William A. Brady. Mr. Donaghay is now with the Liebliers.

Naughty Marietta, music by Victor Herbert and book by Rida Johnson Young, opened in Syracuse Monday night, Oct. 24. In the cast are Emma Trentini, Orville Harold, Madame Duchene, Kate Elmore, Harry Cooper, Violin Ellis, William Frederic, and Edward Martindel.

### NEW THEATRE IN SIOUX CITY.

A. B. Beall, former general manager of the New Grand Theatre in Sioux City, is to erect a new theatre in which the Frohman, Klaw and Erlanger productions will be booked. Meantime, they will appear under his management at the Auditorium.

### THE KAISER PATRONIZES MUSIC.

Geraldine Farrar and Enrico Caruso have been invited to sing before the Kaiser. Tickets for Caruso's appearance at the Royal Opera House sold out in a twinkling and hundreds of would-be purchasers went away empty-handed after standing in line for hours.

### YOSBEL.

The evening dates for the first week of Yosbel are Nov. 21 and 22, and the matinees are Nov. 22 and 23. Prices for the evenings range from \$10 to \$2; for the afternoons from \$5 to \$1. This is the scale of prices charged for the premieres of *Salomé*, *Parsifal* and *Elektra*.

### CARTERSVILLE, GA., THEATRE DAMAGED

The Greenwood Theatre at Cartersville, Ga., was damaged by fire to the extent of \$7,500 on Oct. 15, due, it is said, to defective wiring. House was valued at \$35,000 and owned by J. R. Smith and a syndicate of Atlanta business men.

### BROOKLYN AMUSEMENTS.

A Busy Week with the Stock Companies—The New Uptown House Opened.

Camille was the attraction at Payton's down-town house last week, where an exceedingly fine production was given by the Bijou Theatre Stock company. The many friends of Marie Payton, the leading woman, have looked forward to this play as the one in which to bring out her ability to best advantage and her admirers were not disappointed, as her work was most praiseworthy and her interpretation of Camille was received with much favor. Claude Payton's Armand Dural was a masterpiece. Eugene Frazer finished acting of the part of Count de Valville was decidedly clever. Harry E. McKee made much of the part of the father, William A. Mortimer was seen to good advantage in the role of Gaston de Rien. Edith Bowers as Madame Prudence introduced some very lively humor and relieved the strain of the most tender situations. Marie Horton, Mabelle Estelle, Kate Fay, Frank Armstrong, and John H. Dillon were also good in their respective parts. Addison Pitt deserves praise for his excellent stage direction and for the elaborate stage settings, which were the finest seen for this season. For this week the offering will be *A Trip to Chinatown*, which will afford good comedy parts for all the members of the company.

The Blue Mouse was presented by the Cres-

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## STAGE NOVELTIES IN BOSTON

**The Speckled Band Scores—Roosevelt Interferes with One Night's Audiences—Courtesies from Harvard—Benton's Gossip.**

(Special to The Mirror.)

BOSTON, Oct. 25.—Two decided novelties divide the interest in Boston this week—one a London melodrama entirely new to the local stage and the other a farce which ran for a year in New York and now moved to Boston.

The melodrama was *The Speckled Band*—why will everyone make the mistake of calling it *The Speckled Hen!*—which packed the big auditorium of the Boston and made an instantaneous hit so far as its sensationalism was concerned. It has been questioned by some whether the episodes would have their force in a house of this size, and especially if the lowering of the shade would not be insignificant, if not ludicrous. Nothing of the sort, nothing of the sort. The play has all the thrills of the original Conan Doyle story, and what more is needed? It has an admirable cast, with Edwin Stevens as Sherlock Holmes, but a detective of original ideas and not an imitation of William Gillette in respect.

Of quite a different vein is *Seven Days*, which opened at the Park with a house as large as could be accommodated. There certainly seems to be a bond of sympathy between the Park here and the Astor in New York, and the new farce starts out with every omen of the success which *The Man from Home* had last season. The lively new farce has all the originals but one of the New York run, and that particular one was replaced long ago, so that it is practically the original cast to all intents and purposes. And it is a good one.

The Wolf is the only other newcomer of importance in town to-night, for at all the other houses there are repetitions of long continued successes. At the Grand Opera House, however, Eugene Walter's stirring play comes back to town for its second engagement and it has repeated the favorable impression which it made on the first leaving. Especially good is Mildred Hyland in the character of the heroine. She is a young Boston actress with many friends hereabouts, and her return after quite an absence was made a feature at this South End house.

Gerritson Elliott is in the last week of her engagement at the Shubert with *The Dawn of a To-morrow*. This is rather surprising, for it had been expected that this play would remain here for a long time to come. The announcement was made that it was a piece without a problem, but just the same the Christian Scientists took it to themselves and they liked it as did all who saw Miss Elliott's admirable acting. But at the end of the week it goes, and the attraction for the fortnight before the coming of Sothern and Marlowe will be *The Summer Widowers*.

Another attraction to go soon is *The Arcadian*, which keeps up its good business at the Colonial, but will not be permitted to have the fall season which was announced for it a year ago. It stays here for two weeks after this, and then will be succeeded Nov. 14 by *Montgomery and Stone* in the Old Town.

*The Lily* has its last week at the Hollis with David Belasco's company in the play. The feature of the engagement has been Nance O'Neill's declamatory speech at the end of the third act. That one bit of fiery elocution shows how she has improved under the Belasco regime, and it brings repeated curtain calls. Charles Cartwright makes an admirable father, but that special brand of father never can have had sympathy with the average audience. Julia Dean, Antoinette Walker, Alfred Hieman, and Oscar Magic also do admirably.

The Chocolate Soldier starts in at the Majestic with rising business and it is the best liked of all the comic operas seen at that house in a long time. One of the newcomers who came almost unexpectedly for the Boston engagement was Grace Breen, who had been scheduled for the Pacific Coast company, but Mr. Whitney sent her to Boston at the last moment and her hit at Madina was arraigned. Judgment.

The Fortune Hunter, as it now appears, will soon take the place of veteran in the length of run upon the local stage this season, for there is not the slightest let up in its big house, and it certainly will beat the run of *The Merry Widow* at the Tremont, which has been the longest that the house has had in a number of seasons. John Barrymore's drag clerk is a part that grows as one, and it is better than ever.

John Craig builded better than he knew when he took one of the George Cohan farces for the stock company at the Castle Square, and the first week of *The Talk of New York* has been a good one, and it was easy to see that it would be necessary to continue the run for a second week, which was done. Donald Meek has been used as Victor Moore's successor that really Mr. Craig ought to try Forty-five Minutes from Broadway, and let Mary Young be Mary of the play.

The Family is in the second week of its stay at the Globe, where the scenes of heart interest are appealing to those who are hunting for heart interest. The cast is small, but well chosen, with John Westley in the leading character. Thomas Meighan has one of the best characters which he has played here in a long time, and Julie Herne and Mabel Bert take the honors for the ladies of the cast.

In the new vaudeville bill at Keith's this week the attractions are: The Photo Shop, Albany Hale, Florence Noyes, Walter Stiles, Bixby and Pink, Ruby Raymond, Charles and Rose Coventry, and the Hickey Brothers.

For the burlesque houses the changes of bill are: *Gaiety*, *The Golden Crook*; *Howard Athenaeum*, *Jollies* of the Day and house, Ohio; *Orpheum*, *The Merry Whirl*, and *Casino*, Girls from Happyland.

One of the features of this week for Society Night at the Mechanics' Exposition is the appearance of the Fadettes, led by Mrs. Caroline B. Nichols. This was formerly a strong card

in the vaudevilles, and used to play long summer seasons here at Keith's. The playing of the orchestra of women certainly will draw the front row-ties up in the big fair, which has interfered quite a little with the patronage of the downtown theatres.

Roosevelt, too, interfered with the Friday night audiences of last week, for when he came to town and gave a free political talk with seats for about 4,000 free, it was easy to predict that the paying playgoers would be few and far between on that evening.

There was quite an interchange of courtesies between Harvard and the stage yesterday. James O. Savery, president of the Harvard Players' Club, was with the leading men from the University City with him. They met a number of the leaders, and were entertained at dinner there. In the party were Charles Cartwright, Oscar Eagle, Alfred Hickman, Elliott Dexter, Walton H. Holden, Douglas Fairbanks, and Robert Robson.

Charles A. Mendum, brother-in-law of John Drew and father of George Mendum, was acquitted by the jury in the United States District Court last week. He took the stand in his own behalf, and denied any intent of using the mails in any attempt to defraud. The jury was out for six hours.

The body of Frank E. Aiken, the old-time actor, was brought on from New York, where he died last week, and buried at Mount Auburn. One of his daughters was Mrs. Day Baker, of Brookline.

Another funeral of interest to theatrical people last week was that of Edward A. Rich, who was better known as Alie Rich. He had been in the support of Dan Daly, Joseph Proctor and other stars, but more recently had been in the house staves of the Charles Frohman. Rich and Harris theatres in this city.

Theatrical people figured somewhat in the divorce courts here last week, and on one occasion Judge Pierce took exception to the residence of the people in this city, adding that actors were non-residents when the tax collectors came around, but were all right when wanted as witnesses in court proceedings.

Reginald Wentworth Wells, of Winthrop, was granted a divorce from his wife, who was known on the stage as Florence Curtis. Another case was that of William G. Rogers against Dolly M. Rogers, both in vaudeville. Rita Brumwell, an actress, told of too many mishaps and too much cruelty which cut short the wedding tour, but the judge took the case under advisement.

Mrs. Edwin Arden was in Boston last week on a visit to friends.

Mrs. Sydney Booth, who has been here while her husband has been playing at the Shubert, has returned to New York.

Anne Fording Wolf has closed her house on Ashmont Street and gone to New York.

Charlotte Hunt, who made such a success during her summer season at the Majestic with her own stock co., is going into vaudeville for a short season, opening at Keith's Oct. 31 in comedy play, *Down Under*. Dimensions are economical, Mrs. James Horne and Florence Hale (her mother, Mrs. Jay Hunt). This is to be followed by *Woman's Folly*, a play written by herself and in which she plays every character. It is not a monologue, but is said to be a decided novelty in the line of protest drama.

H. Price Webber now plans to begin the tour of his Boston Comedy company Oct. 31, starting in Maine. He will play through July this season, making a more extended tour than usual.

Othello is going to be one of the first novelties produced by Henry Russell at the Boston Opera House in November.

An addition has been made to Girlees at the Boston in the shape of a skit on the expansion of the royal family from Portugal.

George W. Chadwick, director of the New England Conservatory of Music, who has been engaged by Henry W. Savage to compose the incidental music of *Everywoman*, and out of compliment to him the first production will be made here.

George F. Heyer, manager of the International Amusement Company, with offices in Boylston, was sent to the House of Correction for two months by Chief Justice Balster in the Municipal Court. He appealed, and was held in \$200 bail. The complaint was made by George W. Cunningham, of Providence, R. I., who answered an advertisement in the papers of his city to get a position as treasurer with a company to go out on the road. A deposit was called for of \$125, and he paid, but there was no company, and he had been unable to get the deposit back again.

### SPRINGFIELD.

**A Dull Week at the Court Square—Manager Breen's Successful Stock Season.**

Barring a Yiddish play on a midweek date, the title of which was Abele Ashkanasy, the week of 17-22 at the Court Square was empty. This hasn't happened for many and many an October. The week previous had brightly Henrietta Crozman in her bright Anti-Matrimony play, *Home Ties*, a new rural drama, and Elsie Ferguson back again with another new play, *Ambition*, a little better than *A Matter of Money*. The future, however, looks better. Coming are *The Thief*, *24, 25*, *Girles*, *26, 27*, and *The Axmen* (Opera co. in The Bohemian Girl), *28*, *29*. Allen Terry was booked for Nov. 7, but shifted to Northampton, the Smith and Mount Holyoke college girls being a factor in the change.

Poll's last week of stock, 17-22, was given to *The Wolf*, a successful performance following a week of *The Fighting Hope*. Manager Breen has the evidence of a very successful stock season, in which he did what has never before been done here in summer stock, presented at

popular prices no less than six big successes that had never been seen in Springfield at any prices. The seventh season of vaudeville begins 24, with Beatrice Ingram in *The Duchess*, and the Vans as headliners.

The Gilmore had the *Widow Winnie* Wyane entire week 18-22.

Arrangements are developing to bring the Boston Grand Opera co. here Jan. 19 and Feb. 23. W. F. A. Engel is in charge of subscriptions.

EDWIN DWIGHT.

### LOS ANGELES.

**The Melting Pot Arouses Much Interest—Ferris Hartman Engaged for Forty Weeks.**

The play and sensation of the week 9-15 was *Walker Whiteside* and his capable assistant in *The Melting Pot*. Intensely interesting and new in its ground work is this dramatic treat as was evidenced by the patronage during the engagement. Mr. Whiteside has only been here once before, and his return has been as great a treat as the play itself; he is the embodiment of the character of David, and it would be impossible to imagine another assuming this role.

Mr. Whiteside is supported by Dore Davidson, Hubert Wilcox, Will D. Corbett, Robert Whitworth, Louise Lister, Alice May, Leonora Von Ottinger, all clever in their respective parts, and especially so is Florence Fisher, who seems to live up to the actual requirements of the role of Vera Revendal; Miss Fisher's attractive speaking voice was another treat not to be forgotten. *The Prince of Pilsen* for 18-22.

After three weeks of darkness the Mason opened 10 with Rose Stahl in *The Chorus Lady* doing a splendid week's business. Miss Stahl was here a year ago in the same play, and made as much of a hit then as she has this season. Her support is standard. This house will be dark again for two weeks, when it is promised attractions will follow one another without a break. May be so, for as Mr. Klaw was just here the past week, he had quite a conference with Will Wyatt, the present manager of the Mason.

The Shubert's attractions this year are going to the Majestic and the Auditorium with the Syndicate attractions still booked at the Mason. Both factions announce in advance some clever offerings, and it is to be hoped that neither will suffer; however, the problem of future support and night attendance at the legitimate houses belongs to the counter attraction of four vaudeville houses aside from the Orpheum and three first-class picture houses with a seating capacity of 900 each and packed afternoons and evenings; also not to mention a dozen other and cheaper places of amusement in a matter for serious consideration, which will answer for itself as the Winter months roll by.

Our New Minister arrived at the Auditorium 10, and, owing to the meager attendance the first night, packed up and left. The Substitute at the bill at the Burbank 9-15, drawing packed houses night after night, is handled by the Burbank Stock co., furnishing plenty of fun and romance with detective surprises on the side. The Stars will be staged 16-22.

The Ferris Hartman co. returns from San Francisco, opening at their old stand the Grand Opera House 16 in Marr's Lamb. The engagement is for forty weeks, and Mr. Hartman will bring with him all of the old favorites, together with some new material. An increased chorus and orchestra together with many new musical successes is promised.

A monster benefit for the sufferers and the families of the recent "Times" disaster will be held at the Auditorium afternoon 20; nearly all of the houses in the city will contribute to the long and attractive program. Boxes and judges were auctioned off at high prices, and seats bring in a princely sum. At the evening over \$20,000 has been raised, and as the houses 8,000 people and there are yet five days remaining in which to sell seats a much larger sum should be raised, with subscriptions and otherwise for the sufferers.

The new Orpheum on South Broadway is assuming definite shape, and as nearly all of the steel is in place the time for completion will not be far distant.

Levy's Cafe Chantant is fast becoming quite a vaudeville restaurant; splendid bills are furnished each week, and it is quite impossible for one to secure a seat in the evening without having engaged same in advance.

Pantages' new vaudeville house on Broadway, which has been open the past two weeks, is packing the house at each of the four performances given during each afternoon and evening. The programmes are clever and agreeable entertainment.

DON W. CARLTON.

### WASHINGTON.

**Business Not Up to Expectation Last Week, but Promises Better—The Attractions.**

WASHINGTON, Oct. 25.—The past week did not measure up to managerial expectations, notwithstanding the appearance of such attractions as *Low Fields*, *The Summer Wives*, *The Belasco*, *Arms and the Man*, *The National*, *The Three Degrees* at the Columbia, and *The Man of the Hour* at the Academy of Music. The openings last night were in every instance most gratifying and better results are largely expected.

Raymond Hitchcock had a large audience's strong appreciation in George M. Cohan's *The Man Who Owns Broadway*, at the New National Theatre. This is Mr. Hitchcock's first appearance in two seasons. The important roles are in the artistic keeping of Flora Zabelia, Mildred Blaine, Leila Rhodes, Gertrude Webster, Frances Lieb, John Hendricks, Leland Stearns, Armand King, Curtis Sharp, Ralph Harlan, and Mark Sullivan. Next week Henrietta Crozman.

A welcome was extended to James T. Powers, who hasn't been seen here since the *Blue Moon* (two and a half years ago), on his opening at the Belasco Theatre in Havana. As Samuel Nix the be'sun Mr. Powers was in his element. A thoroughly well-filled import support includes Ernest Ware, Dore Adrienne, Charles Prince, Arthur Denslow, Donald Archer, Katherine Gerrell, Marie Flood, Cecile Mayo, Jessie Graham, Geraldine Malone, Hattie Arnold, Emma Clark, and Helen Darling. Next week, Weston Green, Smith in *Mr. Preedy* and the Countess. Other attractions that follow include the Grace Van

Studdiford Opera company, Forbes-Robertson, and the Bessie Abbott Grand Opera company in *Ysobel*.

Sidney B. Ellis' new star, Frank Adair, the Irish baritone in the drama *The Iron King*, a heart story of the industrial world, framed in comedy and song, appears at the Columbia Theatre to large appreciative audiences.

The Gilmore had the *Widow Winnie* Wyane entire week 18-22.

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W. F. A. Engel is in charge of subscriptions.

EDWIN DWIGHT.

### STUDIUM.

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Thomas H. Shea commenced his annual engagement, which is always a notable one, at the Academy of Music in his new play, *A Half-Made Man*, to an audience that took the capacity and which tendered the star a most cordial greeting. As Benjamin Clark the banker and husband of a misguided woman, Mr. Shea presents a difficult role, played with rare skill and finish. Tuesday and Thursday evenings and Saturday matinees The Bells will be given, and on Wednesday and Saturday evening Mr. Shea will present the dual role of Dr. Jeckyll and Mr. Hyde. The company in support is a strong one. Next week, At the Mercy of Tiberina, followed by *The Turning Point*, Preston Gibbs' play, Nov. 7; *The White Captive*, Nov. 14; *St. Elmo*, Nov. 21.

The Howard Theatre, for colored folks, will install during the current season a newly formed stock company, to weekly present musical comedy. The company will include performers formerly connected with the Williams and Walker and Cole Johnson shows. The first offering will be *My Friend from Dixie*.

A more attractive program is presented this week at Chalet, where the attractions always is uniformly good. The bill includes Charles Fletcher and co. in *Forcible Knights* one-act play entitled *His Slave*; the foreign comedienne, the Amores Sisters; the Harry Curtis biplane exhibition, with a graphic description of the science of aviation by John W. Fleming; Billy Gaston and Isabella D'Armond in musical act; the black faced troupe, the Nichol Sisters as the Kentucky Belles; Herbert Clifton, the English singer, and Egrotti's Lilliputians.

The attendance at the burlesque houses averages well for the success of the week, coupled with the approval of the splendid bills offered. The Gayety presents Sam Howe's *Buffalo* in *Love Makers in Africa*, interlarded with a taking number of attractive specialty acts. The Lycum presents Sam T. Jackson's *Own Show*, which gives the musical comedy all to the good all to the good, with Katherine Pearl heading a capital company that includes the inimitable

Mr. Thrasher, *Bob Yule*, *On Stage*.

The vaudeville attractions at the popular Casino Theatre for the current week present the Harvard Comedy company in the Faro Alaska or Bust; Tom Allen and company in the playlet, *The Cow Puncher's Home*; Sally Brown, Illustrated song; *The Dancing Bunnies* and the Boston City Quartette.

The largest advance seat sale ever enjoyed by the Boston Symphony Orchestra is reported by Katie Wilson-Green, local manager, covering the five subscription concerts to be given at the National Theatre Nov. 5, Dec. 6, Jan. 10, Feb. 13, March 21. The following soloists appear: Margaret Keyes, Joseph Hofmann, Mischa Elman, Alvin Schroeder, Madame Josselin.

A novelty will be inaugurated by the Columbia Theatre management this week by the placing into service of a corps of messengers who will, without charge, make immediate delivery of any seats ordered by telephone. An action taken to obviate the necessity of carrying seats about.

Willard Holzman, who successfully dramatized Mrs. Augusta Brane Wilson's novel, "St. Elmo," has secured the dramatic rights to Anne Fellowes' *Johnston's* series of children's stories called "The Little Colonel" books. Mr. Holzman, who is at his home here, will soon begin work on the play, which is to have the title of the book series.

Francis Wilson in *The Bachelor's Baby* will be the Thanksgiving week's offering at the New National.

The Washington Symphony Orchestra, Heinrich Hammer, conductor, commences its series of five Tuesday afternoon concerts at the Columbia Theatre Nov. 5. The soloists will be Richard Lorillard, violinist; Edwin Hulse, pianist, and Herman Bahmann, violinist.

JOHN T. WARDE.

### CINCINNATI.

**Robert Hilliard at the Grand—The Clossman Well Presented by Forcbaugh Players.**

Bertha Kalich in *The Woman of To-day* opened 24 at the Lyric, with an excellent support. Robert Hilliard in *A Fool There Was* is the attraction at the Grand. In the co. are Virginia Pearson, Norton Churchill, Willard Burke, George Clare, Stetia Archer, W. B. Haskins.

The Clossman is the play put on by the Paganini Players at the Olympic. Their presentation of this stirring drama is excellent and drawing crowded houses.

Romeo and Juliet is the offering of the Hobbs Stock co. at the Lyric. John Lane Connor and Margaret Neville are being seen in the leading roles.

The Orpheum has a strong bill this week, including Scrooge, a dramatic version of Dickens' *A Christmas Carol*, presented by Charles Dowd and co. of twelve; Charles the Ninth, Kasia Bowen, Leila Rhodes, Gertrude Webster, Frances Lieb, John Hendricks, Leland Stearns, Armand King, Curtis Sharp, Ralph Harlan, and Mark Sullivan. Next week Henrietta Crozman.

A welcome was extended to James T. Powers, who hasn't been seen here since the *Blue Moon* (two and a half years ago), on his opening at the Belasco Theatre in Havana. As Samuel Nix the be'sun Mr. Powers was in his element. A thoroughly well-filled import support includes Ernest Ware, Dore Adrienne, Charles Prince, Arthur Denslow, Donald Archer, Katherine Gerrell, Marie Flood, Cecile Mayo, Jessie Graham, Geraldine Malone, Hattie Arnold, Emma Clark, and Helen Darling. Next week, Weston Green, Smith in *Mr. Preedy* and the Countess. Other attractions that follow include the Grace Van

Patterson, *Yankee Doodle Dandy*, and others.

Mary Miller's *Secret*, a new melodrama from the pen of L. B. Parker, is this week's offering at *Beauchamp's*.

*Miner's Americans* opened at *People's* 29. A. J. McNair.

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## THE PHILADELPHIA STAGE

**The Echo Re-echoes—Jim the Penman—The Old Homestead—The Mikado—The Penalty Again in Town—The Land of the Free—Russian Dancers.**

(Special to The Mirror.)

PHILADELPHIA, Oct. 25.—Bessie McCoy in *The Echo*, properly called a "singing and dancing fistic," crowded the Garrick last week. On Monday night, for example, when the Athletic and Chicago Cubs baseball teams occupied the boxes, as guests of the management, there was not a seat to be bought as early as 7:30 p.m. That was the send on, and it appears that it has kept up ever since; at any rate, it was capacity all week, and right well was the audience deserved. As to *The Echo* itself, it used not to referred to seriously. It was written to please the eye, and one's love for the mimic here is something doing at all times, although its brightest periods are when Miss McCoy occupies the center of the stage. In every number she was recalled time and again, not only on the opening night, but at every subsequent performance. The Echo has established Miss McCoy as a prime favorite in Philadelphia. But Miss McCoy was not the only dancer in *The Echo*. Even "Grandma" Annie Yeomans had something to do in that line, and despite her years, she was as frisky as a young cat. Tonto Paka, a Hawaiian Island woman, gave an exhibition of native dances, assisted by three instrumentalists who played on native instruments, while the quartette dancing of the Misses Dally and George White and Ben Ryan was equal to anything of the kind ever given in this city. The cast gave excellent support. The Echo remains this week and next, and will be followed for a week by Robert Hilliard in *A Fool There Was*.

The Three Twins closed their engagement at the Forrest Saturday night, and are succeeded this week by Our Miss Gibbs, by the authors of *The Ardennes*.

Thurston, the magician, played to a good business at the Grand last week. He had many new tricks, and is conceded to be a greater successor to Henry Kellar. This week, Fiske O'Hara in *The Wearing of the Green*. Next week, Thomas E. Shea in repertoire.

Jim the Penman, with a star cast, did not attract audience to the Adelphi of the size I expected a week ago, the attendance during the past week having been rather light. It was no fault of the cast, however, which was excellent in every respect, with the honors going to Theodore Roberts as the scheming Barnard Hartfield. He was a character impersonation that has never been excelled in the past, not even in the old Palmer company. The audience recognized his perfect acting and was not slow to show their appreciation of his efforts. Charles Richman as "Jim," and Florence Roberts as Mrs. Balston, the forger's wife, played the two trying roles with great power throughout. Taylor Berosa was dignified and impressive as Louis Percival, and Arthur Forrest was clever as Captain Medowood, the sleepy detective. Jermies Lewis, Louise Beaudet, Stanley Wheatcroft, Charles Balston, Frederic Remond, and Phyllis Sherwood brought out in the most satisfactory manner all there was in the respective characters. One drawback to the success of the play was the shabby scenery and cheap properties of the last two acts. They were noticeable even to the novices. The engagement ended Saturday night. This week, Forrest-Hobson in *The Passing of the Third Floor Back*.

Dorman Thompson in *The Old Homestead* at the Chestnut Street Opera House attracted only fair-sized audiences last week. Mr. Thompson was the same old "Uncle Josh" of yore, imparting to the character that same depth of humor and spirit that he did years ago. Many familiar faces were missing from the cast which carried *The Old Homestead* to its phenomenal success, and this was disappointing to the older part of the audience, who had attended performances of the original company. To those who had never seen that grand old organization, the present cast made little difference, for it was well balanced and effective. *The Old Homestead* remains at the Opera House this week, and will then give way to Elsie Janis in *The Slim Princess*.

The only new plays which come to the local theatres this week are Our Miss Gibbs to the Forrest, and Forrest-Hobson in *The Passing of the Third Floor Back* to the Adelphi. Francis Wilson is in his own comedy, *The Bachelor's Home*, opened at the Broad, but it was here last

one of the few of the leading attractions which did a big business last week was *The Mikado* at the Lyric. Crowded houses were the rule during the week, and well were they deserved. The fact that of the seven first-class theatres two offered musical attractions which played to big business, seems to indicate that Philadelphia theatregoers are still in the mood for that class of entertainment. As far as *The Mikado* is concerned, it has always been popular here, yet it was originally presented for this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCall's and the J. C. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty-five years ago. The present company is excellent from Fritz Schell down. There was an enlarged orchestra, the settings of the two acts were handsome, the costumes rich and harmonious in color, and the chorus well trained. The voices blending in the most pleasing manner. The engagement closes next Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merit, although even that is limited to the strong situations and scenes with which it abounds. It provides a vehicle for the display of strong emotional acting, a little comedy, and—well, that is all. It was here last season, with Arnold Daly featured as the star of the play. Hilda Dwyer, who is now being starred, easily carried off the honors in the portrayal of a character that is, to say the least, distasteful. She displays an emotional power with which she has never before been credited. This week, Francis Wilson in *The Bachelor's Home* to be followed two weeks later by Willie Burke in *Mrs. Dot*.

Joe Welch, the old vaudeville performer, scored a decided hit in *The Land of the Free* at the Walnut last week. The plot of the play,

which is from the pen of William C. de Mille, was given in *The Dramatic Mirror* last week. Luis Riccardi presents Mr. Welch in a character entirely different from that in which the public is used to seeing him. His present vehicle carries him from plain comedy to a point where real dramatic art is essential, and in both he meets with success, with the promise that he will improve in technique as he becomes more familiar with his new character. The supporting company was efficient. Gertrude Wolfe as the wife and little Edna May Hamel as the child were convincing. Marie Hodson as a Danish immigrant scored a decided hit. John W. Duran, "Bump" Bumble, Dorothy Turek as Linda Viggiani, and George Hall as an immigration inspector were essential. The present will be the last week of *The Land of the Free*. Next week, Harry Kelly in *The Deacon and the Lady*.

The Orpheum Players at the Chestnut Street Theatre revived in a most creditable manner last week that old popular comedy drama, *The Cherry Ball*. Nothing was lacking in the production. It was well staged and admirably acted. Howell Hansell gave an intelligent portrayal of the rector. Marion Barney was natural and effective as Ann Cruger, who was Leah Winslow as Phyllis Lee. Edwin Middleton and Fannie McIntyre successfully sustained the leading comedy roles of Judge Knob and Mrs. De Peyster respectively. Kathryn Macdonald was charming as Cain, the wife who plays an important part in the dramatic story. The play is *The Love Bouquet*. *Checkers* was last week's attraction at the National. It was given in a pleasing manner. The cast included Harry D. Beaumont in the title-role, Marjory Kingston as Peri, his stage sweetheart, and David Graham, Jr., as the race-track tout, who originated the role. This week, Quincy Adams Sawyer, to be followed next week by The Queen of the Outlaw's Camp.

Philadelphia's will this week have an opportunity to decide for themselves between the swimming pools of Annette Kellermann and Rose Pitonof, of Massachusetts, who heads a big bill at Keith's. Miss Kellermann has been quite the rage when she appeared at Keith's on various occasions the past season. Now it is Miss Pitonof's turn. Considerable interest attaches to the competition between the two swimmers. Others on this week's bill are Jack Wilson, who will appear in a bit of humor entitled *An Upheaval in Darktown*; he will be assisted by Franklin Battle and Ada Lane; the *Vivians*, Ethel Green, Duff and Walsh, Al. Rayne's football dogs, Jarrow, the Deacon Brothers, an importation from Europe; James and Sadie Leonard in a satire on *Bernard Shaw's Caesar and Cleopatra*, entitled *When Caesar O's Her*. It was rumored last week that the Zimmerman's had decided to turn the Park and People's theatres, now combination houses, over to burlesque. The reports have been strongly denied.

Dumont's Minstrels, at the Eleventh Street Opera House, are bringing out this week two new burlesques, one on the world's series of ball games, the other on the Mikado.

*Girls* is announced for an engagement at the Forrest, beginning week of Nov. 22.

There is no probability that two vaudeville and moving picture theatres will be added to the already big list of such houses in this city. Certain purchases of properties for the past week have been made. It is stated, for the purpose. One is to be built on Kensington Avenue for the Northwestern Amusement Company, at a cost of \$40,000; the other at Forty-first Street and Lancaster Avenue, West Philadelphia. The latter would become a competitor of the William Penn Theatre, which is in the same neighborhood.

This week's offerings at the burlesque houses are: Casino, The Star and Garter Girls; Gentry, Fids and Follies; Trocadero, Lady Buccaneers. The Soul Kiss will come to the Grand week beginning Nov. 14.

W. T. Francis, general musical director for Charles Frohman, has charge of the enlarged orchestra for Our Miss Gibbs, which opened at the Forrest last night. He is a Philadelphian.

The Ratty, a new play from the pen of Edward R. Bowes, will be produced at the Grand by Rowland and Clifford during Thanksgiving week.

Clara Turner scored quite a decided success at Hart's Theatre last week in the title-role in *An Orphan's Prayer*. The play attracted full houses.

Old Domes, a three-act operetta, had its first production in this city last Thursday evening at the German Theatre. It scored quite a success.

One of the past week's features, as well as one of its successes, was the appearance last Tuesday night at the Metropolitan Opera House of the Russian Imperial Dancers, headed by Anna Pavlova and Mikall Mordkin. In a brilliant programme of pantomime ballets, Attendance exceeded the seating capacity of the house, society turning out in full force. The performance was a revelation throughout, especially the toe dancing of Madame Pavlova, who has never been excelled in this city, not even by Adeline Genée. It was exquisite in frost. Mordkin, too, is a remarkable dancer, fully as wonderful as the madame, and audience was divided between the two, with a liberal portion reserved for the splendid ballet, which was trained to the moment.

An event this week will be the beginning of a four weeks' engagement at the Metropolitan Opera House of the New York Hippodrome Company. It is the beginning of a tour which will include a few of the largest cities in the country, those capable of housing such a production as is proposed by the Muses. Shubert. The company, numbering some 600 people, arrived in this city yesterday, and will spend the entire week in rehearsing the programme, which will be given for the first time here next Saturday night.

JAMES D. SLADE.

### PITTSBURGH.

*Mantell in a New Play, The O'Flynn—Circe, parva by the Davis Company—Other Events.*

PITTSBURGH, Oct. 25.—Robert Mantell, supported by a very good company, began his new repertoire with *Hamlet*, at the Alvin. *Macbeth* was splendidly played, and Richard III, too, with King Lear, really the most finished and convincing of his impersonations. On Thursday night The O'Flynn, a romantic drama by Justin Huntley McCarthy, was produced for the first time in this country, and it would be

unjust to give a final judgment of its possibilities at this time, as it is somewhat crude in places. But when the necessary changes are made the play may serve the purpose of Mr. Mantell as a change from his classic roles. The story is of the period of James II. It is in farce, and scenes are laid in Dublin and at a mythical castle of the hero, O'Flynn. Its plot deals with the love of this Irish soldier of fortune for Lady Benedicta, whom he rescues from highwaymen and through whom he pledges his allegiance to James II. He becomes identified with the interests of the King and then cleverly takes a castle, traps his rival in a scheme to kill or abduct James II, for the welfare of William the Dutch, and in the end wins the fair lady. Lew Fields in *The Summer Widower* is this week's attraction.

Last night The Third Degree commenced a week's engagement at the Nixon. Last week a charming and original comedy, *The Girl in Waiting*, was presented, the story of which was unconventional, the characters amusing, and altogether the play was quite out of the ordinary. Laurette Taylor is a delightful comedienne and won much admiration. Alice Gale, Mary Keough, E. H. Kelly, A. H. Van Buren, and Percy Ames all merit praise, and in fact the whole cast played well.

Lavishly costumed and scene beautiful, the production of *Chequers* was the most elaborate given by the Davis Stock company at the Duquesne. Mary Hall played the title-role in a way which showed careful study, and deserves great praise for her admirable work. Several in the cast did splendidly, and Stage-Manager Frederic Sullivan is entitled to a large measure of credit. This week, Old Heidelberg.

Way Down East still attracts largely here, and never fails to thoroughly please, as the crowds at the Lycée proved during the past week. All of the various characters were capably played, and the scenic investiture was fully up to requirements. The current week offers *The Port of Missing Men*.

The Jersey Lillies company is at the Gayety, and Williams' *Academy*.

It was reported recently that Blaney's Empire Theatre, in the East End, which has been closed this season, has been sold to Cohen Brothers, who now lease the Liberty, a small vaudeville and picture house in the same locality.

ALBERT S. L. HEWER.

### BALTIMORE.

*Robert Edeson in His Own Play—Marie Doro Made Favorable Impression in Electricity.*

Appearing for the second time of his career in the role of an American Indian, Robert Edeson is seen at Ford's, where for a week's engagement he will present the play written by himself entitled *Where the Trail Divides*. The story is an interesting one and is interpreted by a good co., which includes Eva Denison, Corinne McDonald, Malcolm Duncan, George W. Barnum, Charles Chappelle, Sam Hayes, Ship Camp, John Prentiss, and E. M. Dryden. Following Mr. Edeson will come *Three Twins*.

Way Down East again pays its annual visit, this time coming to the Auditorium. All of the adjuncts seen heretofore are still presented in the same degree of realism, and the cast includes Grace Hopkins, James R. Armstrong, Ella Hugh Wood, Gadden James, Beth Summerville, Warren Cook, Grace Avery, Frank Bell, James T. Galloway, and David Roach. The famous Village Choir seemed to possess the same sweet voices. Next week Madame X, with Dorothy Donnelly and William Elliott in the cast.

Marie Doro makes her initial appearance here, being seen at the Academy of Music in the leading role of William Gillette's new comedy, *Electricity*. Miss Doro made a very favorable impression. Agnes Lupin, with William Courtney, will follow.

A. W. Wheaten, the Australian entertainer, heads the bill at the Maryland. Ben Welch is also quite a feature. The other acts are the Four Huntress, the Basque Quartette, the Three Ernests, Corrine Francis, and Lola Cotter.

At the Mercy of Tiberius is the title of the drama produced at the Holiday Street. At the close of the week it will give place to *Through Death Valley*.

Robinson's Crusoe Girls are at the Gayety; the Washington Society Girls are at the Monumental.

Vaudeville, including several new acts, is presented at the Wilson, Savoy and Victoria.

HAROLD RUTLEDGE.

*The Traveling Salesman, Flirting Princess, and A Stranger in a Strange Land.*

The joys and woes of the "drummer" were never better illustrated than in James Forbes' amiable comedy, *The Traveling Salesman*, which opened this week's engagement at the Metropolitan. The original co. headed by Frank McIntyre, who was inimitable as Blane, was seen, and business was good, considering the fact that the play had been seen here before. Gertrude Coghlan was McIntyre's chief assistant, while H. D. Blakemore walked away with a good share of the honors. James O'Neill, Jr., repeated his excellent performance of last season, and Sarah McVicker was highly amusing as Mrs. Babbitt. Next week, The Spendthrift, with Lionel Adams, Doris Mitchell, and Vivian Martin, who is always remembered locally for her appearance as Peter Pan. My Cinderella Girl and Richard Carle in *Jumping Jupiter* will follow.

At the Shubert a rather "off" week, followed by a series of excellent attractions. The Flirting Princess, with Harry Bulger, proved the typical Sinner musical comedy, while Harry Woodward in *The Genius* did not stir any great enthusiasm. Next week, Guy Bates Post in *The Nigger*, after which comes Madame X.

The Lyric, devoting two weeks to farce-comedy plunged into the absurdly funny situations of *A Stranger in a Strange Land*. Rogers Barker played briskly and to good effect in the leading role. Burke Clarke, who has just joined the co., did well as the uncle, and Edith Evelyn made the most of an inconsequential role. The other parts were well filled by W. H. Tooker, George Wellington, Bert Walter, Frank Priest, Coral Tooker, Louise Farnum, and Odile Haskell. Next week, *A Woman's Way*, which will give Edith Evelyn her first opportunity in a serious work.

At the Bijou Roadside of Red Gate, with Jane Babcock in the leading role, proved fairly entertaining. The Man Between, with Vaughan Glaser and Far Courtenay, follows.

Sidney Mather, a man with the Lyric co., has left to join Sothern for the season.

CARLTON W. MILES.

### SAN FRANCISCO.

*Victor Morley Pleased Garrick's Parents—Good Offerings and Business at All Houses.*

The Three Twins was at the Garrick on its last appearance in San Francisco and again made a successful attraction at the Columbia, opening 17. The same stars that carried the victory with the last appearance were with the co., to again enliven the scenes. Victor Morley is the life of *The Three Twins*, but the other leading parts were not neglected; especially is so of two of the female roles in which Bessie Clifford and Minnie Allen are starred. The cast follows: William Harrison, Beegie Morris, Edward Wade, Harrison Garrett, Edward B. Bauer, Ada Bateman, Lillian Sadler, Edith du Bois, Estell Colvert.

A portrayal of mining life was offered 17 at the Alcazar under the title of *The Miner*. This play gave the co. an opportunity of displaying versatility. Thurston Hall was the star of the co., and the rest of the co. lent valuable assistance. Bessie Barriscale was in the cast, although little opportunity was given her of exhibiting her talent, that having been balanced by the fact of her starring part of last week. Adelle Belgrave acted the part of the minor's wife, and Victory Bateman and Lucille Culver as the mother and daughter respectively. Via Wireless will be the next attraction here.

At the Savoy another favorite star in *Viola Alix* in an emotional role appeared in *The White Sister*. The co. was excellently balanced and the support was magnificent. The noted actor James O'Neill was in the cast, and the one-time leading woman of great actors, Minna Gale, shown out, while the rest of the cast consisted of Henry Stanford, Dwight Dana, Frederick Woodley, Edwin Brandt, Joseph Cudahy, Fannie Pitt, and Belle Warner. The City will be the next offering at this house.

Going Some, with its snappy, catchy scenes, was the new bill at the Princess 17. The play drew well and those responsible for the success are Robert Webb Lawrence, Allyn Lewis, Alice Condon, Virginia Eames, Andra Apie, True Boardman, Ethel Lorraine, and Seymour Jewett.

The Jersey Lillies company is at the Gayety, and Williams' *Academy*.

It was reported recently that Blaney's Empire Theatre in the East End, which has been closed this season, has been sold to Cohen Brothers, who now lease the Liberty, a small vaudeville and picture house in the same locality.

ALBERT S. L. HEWER.

### MINNEAPOLIS.

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CARLTON W. MILES.

### A SPECULATOR'S COMPANY?

The United Theatre Ticket Company, of New York city, has been incorporated at Albany to carry on the business of theatrical proprietors and managers, and to generally deal and barter in theatre tickets and tickets for other places of amusement. It has a capital of \$10,000 and these directors: Samuel Mayer, David Marks, and John B. Lang, New York city.

**If You Would Beautify and Promote a more Healthful Tone to Eyelids, Eyebrows and Eyebrows, and Prevent Undesirable Conditions, Try Murine and Murine. My Salve. You will like Murine. In Daily Use in Beauty Parlors.**

**PENCILED PATTER.**

Wellman should have "broke in" his balloon on the "small time" before trying the big ocean stuff with it. One "man-bird" fell down near Perth Amboy, N. J., once, and Jules Ruby was wishing Wellman would do the same thing. That's the only way Perth Amboy can get into print. Ruby runs a jail there for acts, three days each.

Marshall Montgomery is still the sensation of the United Booking Office. Every place he goes they go wild over him, and the managers all insist on return dates. The King of Ventriloquists will be busy for three years before he's finished his string of contracts.

Now that the various baseball championships are decided vaudeville can go along without any hitches until the six-day bike race opens in New York. Then the agents move their offices again.

Things the public should know:

Lester Mayne is getting better looking every day.

Loney Haskell loves to write newspaper paragraphs.

Sam Kenny bought wine last week—a glass of sherry.

Otto Henry Harras went to Philadelphia last week.

Lee Harrison says he's feeling younger than ever.

The latest song success around the Putnam Building is "Kiss Your Manicure Good-Bye."

Porter, Reynolds and Rodgers are a trio of clever artists from the West who will open here in a couple of weeks with a comedy sketch. They enjoy a very good reputation in the West, and no doubt Easterners will welcome them with open arms when they show around here.

Billy Coleman tells a funny one about Sydney Grant. Grant had a catch line in his act, "Never mind, boys, I'll get the mail," which he'd always use after he told a story that wouldn't "get over." After he'd say it three times he'd tell another story—one that would never go, and forget to say the catch line; the orchestra leader would pull the catch, as per instructions at rehearsal. In Providence the leader was an old German. Sydney instructed him, said "Never mind, boys, I'll get the mail" three times, and when the time came for the leader to say it Sydney snapped his fingers and the German looked up and said, "Maybe there's a letter in der post office."

Those magic words, "We're playing Hammerstein's this week," do not mean as much as they did, because they have a picture show on the roof now where "young vaudeville acts" appear.

Things are slow in the theatrical business. A newspaper hasn't given away an automobile in over two weeks.

Eunice Burnham and Lottie Greenwood were a "riot" at P. S. Williams' Greenpoint house last week. They play the Bronx next week, with the rest of the New York houses to follow. Nice work, girls. Always knew you were big leaguers.

There is a suffragists' headquarters at Broadway and Thirty-eighth Street. Pretty girls stand outside and hand out circulars to all the rougher sex that pass by. Many of our famous musical comedy chorus men have offered to help the ladies run the place.

Brown and Ayer are song writers of no mean ability. They turned in a song to their publishers entitled "Winter Time," a short time after another song was issued by the same firm, called "Winter," by two other writers. Isn't it odd how some song writers happen to "think" of the same ideas at the same time? Maybe.

Isn't it time for Marcus Lowe to start a theatrical newspaper? Almost every other concern of any account has a mouthpiece and "protector." Maybe Marcus don't need one.

Anybody who didn't have the pleasure of catching Frank Keenan's act at the Fifth Avenue last week missed one of the greatest, if not the greatest, act that has ever been presented in vaudeville. The acting of even the most unimportant members of the cast was great. Congratulations, Mr. Keenan. May you get all the bookings you care to book.

The "Open Door" is still swinging. It is getting near time for Santa Claus to be seeing his agent about his route.

It's getting so nowadays if an act lays off three days the booking office forgets what it is, and they have to show it over again. Honest, they do.

Long Acre Square looks awful nice this week. The parts of it that are not torn up have automobiles standing on them. There's almost room for the common people to walk.

Nothing about Cavellieri lately. Is it all over? Who's spooney now?

THOMAS J. GRAY.

**VAUDEVILLE**

The current vaudeville bills are: Fifth Avenue: Nora Bayes and Jack Norworth in their own songs head the bill at the Fifth Avenue. With them on the bill are Howard and North in Those Were the Happy Days, Agnes Scott and Henry Keene in a spectacular dramatic episode. Drifting: Jack Henderson and company in a new musical skit, Billy and the Brothers; Mack and Williams, a new singing and dancing pair; the George Bloomquest Players, depicting Victor Smalley's brilliant comedy. Nerve: Charles F. Seaman, the elongated monologist; Charles De Camo and his canine marvel, Cora.

American: Farewell vaudeville appearance of Julian Eltinge, Grace Hazard, Irvin and Hersog, Jack Ark, Kennedy and Rooney, Conway and Leland, George Newburn, John Lawson in The Open Door, Jack Irvin and Louie Loud in a lecture on the Wellman attempt to cross the Atlantic in an airship.

Hammerstein's: Christy Mathewson and Chief Meyers in Curves, Eddie Leonard, Maccart and Bradford, Henry Clive, Oscar Lorraine, Dorothy Connolly, Bissett and Scott, the Great Elbridge.

Colonial: Russian Dancers, Lola Merrill and Frank Otto, Clown Zertho's Dogs, Stuart Barnes, Bedini and Arthur, Mr. and Mrs. Stuart Darrow, Burr McIntosh in Out Yonder.

Alhambra: Gus Edwards' Song Revue, the Ensembles, Primrose Four, Lili Hawthorne, Sebastian Merrill and company, Royal Calibris, Cook and Stevens, Clayton White and Marie Stuart.

Bronx: The Governor's Son, Catherine Hayes and Sabel Johnson, Edwards, Van and Tierney, Belle Baker, Bobby Pandor and Brother, Hawthorne and Burt, Fiddler and Shetton, Lawson and Namon, Karno's Come-

**VAUDEVILLE PERFORMERS' DATES.**

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant:

Adul Kader—Orph., Bklyn. Ahearn, Chas.—Greenpoint, Bklyn. Alpha Troupe—Orph., Portland, Ore. Ark. Jack—American, N. Y. C. Artols, Jack, Duo—Orph., Ogden, U. Baker, Belle—Bronx, N. Y. C. Baldina, Maria, and Theodor Kosloff—Colonial, N. Y. C. Barnes, Stuart—Colonial, N. Y. C. Barnyard Romeo—American, N. Y. C., 31-Nov. 5. Bessie, Nora, and Jack Norworth—Fifth Ave., N. Y. C. Beman, George—Orph., Seattle, Wash. Bedini and Arthur—Colonial, N. Y. C. Belleglace Bros.—Orph., Bklyn. Belmont, Joe—Aerington, Eng., 24-29, Aston 31-Nov. 5, Belfast, Ire., 7-12, Liverpool, Eng., 14-19.

Bergere, Valerie, Players—Keith's, Boston, Mass.

Beyer, Ben—Maj., Milwaukee, Wis.

Birch, John—Proctor's, Newark, N. J.

Bissett and Scott—Hammerstein's, N. Y. C.

Bloomquist, George, Players—Fifth Ave., N. Y. C.

Bretone, May—Idle Hour, Grand Rapids, Mich., 24-26, Theatorium, Lansing, 27-29.

Brown and Ayer—Colonial, N. Y. C.

Chase, Billy—Wash., Spokane, Wash.

Cassino—Temple, Rochester, N. Y.

Chip, Sam, and Mary Marble—Orph., Bklyn.

Constance, Josephine—Auditorium, Newark, 24-29, Alpha, Sharon, Pa., 27-29, Park, Erie, Pa., 31-Nov. 5.

Civie, Henry—Idle Hour, Grand Rapids, Mich., 24-26, Theatorium, Lansing, 27-29.

Connally, Mr. and Mrs. Erwin—Orph., Ogden, U. Orph., Denver, Colo., 31-Nov. 5.

Connolly, Dolly—Hammerstein's, N. Y. C.

Conway and Leland—American, N. Y. C.

Cook and Stevens—Alhambra, N. Y. C.

Cooke, Miss Robert and Sommers—Central, Dresden, Germany, 1-31.

Crane, Mrs. Gardner—Keith's, Boston, Mass.

CRESSY, WILL M. AND BLANCHE

CRISTAL, N. Y. Maj., Chgo., 9-Nov. 5.

Cunningham and Marion—Keith's, Cleveland, Sheba's Buffalo, N. Y., 31-Nov. 5.

Dale and Boring—Orph., Des Moines, Ia., Grand, Indianapolis, Ind., 7-12.

Daly's Country Choir—Maj., Butte, Mont., 30-Nov. 5.

Darrow, Mr. and Mrs. Stuart—Colonial, N. Y. C.

Dee, Edwards—Orph., Omaha, Neb., Orph., Minneapolis, Minn., 31-Nov. 5.

Devlin and Ellwood—Orph., Bklyn.

De Witt, Burns and Torrance—Scala, Copenhagen, Denmark, 1-31.

Dinkelspiel's Xmas—Orph., Los Angeles, Cal., 16-29.

Dupres, Fred—Orph., Sioux City, Ia., 30-Nov. 5.

Edwards' Song Revue—Alhambra, N. Y. C.

Elbridge—Hammerstein's, N. Y. C.

Ensign, John—American, N. Y. C.

Ensembles, The—Alhambra, N. Y. C.

Fenton, and Vassilie—Grand, Evansville, Ind., Grand, Indianapolis, Ind., 31-Nov. 5.

Finnley, Maud and Gladys—Orph., Memphis, Tenn.

Fogarty, Frank—Grand, Pittsburgh, Pa.

Freeman, Maurice—Orph., Oakland, Cal.

Frey Twins—Columbia, Chtl., O., Mary Anderson, Louisville, Ky., 6-12.

Gardiner Family—Poli's, Worcester, Mass.

Gloss, Augusta—Orph., San Francisco, Cal., 23-Nov. 5.

Goldsmith and Hoppe—Trent, Trenton, N. J.

Gordon and Marx—Orph., Harrisburg, Pa.

Governor's Son, The—Bronx, N. Y. C.

Granville, Bernard, and Wm. F. Rogers—Maj., Des Moines, Ia., Orph., Omaha, Neb., 30-Nov. 5.

Grawin, Charles—Temple, Rochester, N. Y. C.

Grolier and Bandal—Arde, Toledo, O., Victoria, Wheeling, W. Va., 31-Nov. 5.

Hawley, E. Frederick—Auditorium, Lynn, Mass.

Hawthorne, Lili—Alhambra, N. Y. C.

Hawthorne, Lili—Alhamb

## TO CORRESPONDENTS.

The MIRROR will go to press earlier than usual on the number to bear date of Nov. 9. On Tuesday, Nov. 8 (Election Day), will be a legal holiday. Correspondents, therefore, are requested to mail their letters for that number at least 24 hours in advance.

## Correspondence

## ALABAMA.

BIRMINGHAM.—JEFFERSON (Douglas): Blanche Walsh in *The Other Woman* 9 to one of the largest houses of the season; Miss Walsh a great favorite here; co. well received. Between 11, 12; large house; pleased. *The Soul of a Woman* 18; and *Maurice* 19. *What Every Woman Knows* 27. *HUBERT* (Merton): *Henrik* 11. *Jefferson De Angelis* The Beauty Spot 18 pleased good house. *A Gentleman from Mississippi* 18, 19.—*BLIJOU* (Fay): Lena Rivers 10-15. *McFadden's Flats* 22.—*ORPHEUM* (Semon): Vaudeville, including *The Ghost of Death* 10-15.—*MAJES* (Reddick): Vaudeville 10-15 to good

MONMOUTH.—THEATRE (J. Tannenbaum): *Wavyweds* 14 pleased fair business. *The Kiss* 21. *Olive Skinner in Your Humble Servant* 22.—*LYRIC* (Gaston Neubrik): *Jefferson De Angelis* in *The Beauty Spot* 14, 15; excellent co., to large business; being the best offering that has been here in years. *Continuation from Mississippi* 31. *The Girl Behind the Counter*, with Dick Bernard, 22.

## ARIZONA.

TUCSON.—OPERA HOUSE (M. Drach): Morning, Noon and Night 12; poor co. business. *James Lee* co. in *Cook Ladies* 13-15. *Walker Whiteside* 25. *A Stroll* (Cinderella) Nov. 8. *Going Home* 15. Ariz. 22.

## ARKANSAS.

LITTLE ROCK.—CAPITAL (Fred Penley): *Poly of the Circus* 10, 11 pleased good house. *Theodore Lorch* co. in *Misfits* 12-13; co. business. *Theodore Lorch* co. in *The Merchant and the Cowgirl* 17-20. *Blanche Walsh in The Other Woman* 21, 22.—*KEMP* (A. M. Thomas): *The Queen of the Mountains* 18 pleased large house. *Lain's Husband* 19. *Tim Murphy in Mr. O'neill* 19. *Al. in Moi in Ireland* 20.—*ITEM*: Mrs. Tim Murphy, known as Dorothy Macrod, is at Little Rock, and will remain until next

SPRING.—AUDITORIUM (E. G. Parsons): *Granstark* 8; good production; fair house. *Grace Cameron in Nancy* 6. *Queen of the Mountains* 10; good house. *Lain's Husband* 16, 17.—*ITEM* (J. Frank Head): *Ida St. John in Poly of the Circus* 9 delighted a large audience. High-class vaudeville to big business.

—*GRAND* (Fred Butler): *De Armond* 18; co. in repertoire indefinitely. *TEKAMAH*—*GRAND* (Charles E. Sasser): *The Queen of the Moulin Rouge* 11; pleased large house. *Tim Murphy in Mr. O'neill* 19. *The Cat and the Fiddle* 20. *Al. E. Wilson* 21. *The Parker Carnival* co. 24-25. *Gas-  
Soul Kiss* 28. *The Newlyweds* 29.

*PINE BLUFF*—*ELKS'* (C. E. Philpot): *Queen of the Moulin Rouge* 11; good production and house. *Poly of the Circus* 12; excellent co. and business. *Blanche Walsh* 20. *Girl from Mexico* 21. *The Newlyweds* Nov. 1. *Dustin Farnum* 2. *The Girl Behind the Counter* 3. *The Climax* 8. *Clara Limpan* 9.

## CALIFORNIA.

OAKLAND.—*MACDONOUGH* (H. H. Chapman): *Margret Ellington* 10, 11; fine production to good attendance. *James K. Hack* 12, 13; artistic production; capacity houses. *Blanche Walsh in The White Sister* 14, 15; Miss Walsh scored great hit; performance brilliant; co. house. *A Stubborn Cinderella* 16-18.—*LIBERTY* (H. W. Bishop): *Bishop's Players* presented *The Great John Gant* 10-16; production and attendance very satisfactory; Henry Bumner in title-role up to all requirements. *Going Home* 17-22.

PASADENA.—*NOBTON* (Charles L. Young): *Walker Whiteside in The Melting Pot* 10; business fair; production artistic; cast excellent. *Morning, Noon and Night* 22. *The Witching Hour* 30.—*ITEM*: Norton and Young have spared no pains in the remodeling of the Norton Theatre for the comfort of its patrons. The seating arrangement and acoustic properties of the house are above the average. An excellent list of attractions have been booked, and the season bids fair to be a successful one.

MARYSVILLE.—*THEATRE* (Frank E. Albin): *Walker Whiteside in The Melting Pot* 10 pleased fair audience. *Rose Stahl in The Soul of a Woman* 19 delighted packed house. *Seven Days* 1. *Planned* 2. *H. O. Gies* Harper and co. 3. *Is Marriage a Failure?* 11. *Prince of Pilsen* 12.

## COLORADO.

## DENVER.

High Praise for Frances Starr and Joseph Kilgour—Big Houses at the Taber.

The Broadway had a big week 10-15, with Frances Starr in *The Easiest Way*. The play is intensely interesting, beautifully staged, and the co. uniformly excellent. Miss Starr as *Laura Murdoch* and Joseph Kilgour as *Brockman* reached the heights of art, for they seemed

to live the characters. Especially fine, too, was the work of John F. Brown and Viola Land. The play creates great discussion, but of the acting there could be but one opinion, it was truly fine. *Seven Days* 17-22.

It seems to matter little whether a play is good, bad or indifferent at the Taber, for the house is always filled. *My Cinderella Girl* of the last-named quality, closed a profitable week 15, and let us hope the current bill, *Wildfire*, will break the "girl" habit. For four consecutive weeks "girl" has been prominent in the title of the plays given. Under Southern Skies 23-29. *MARY ALKIRE BELD*.

**COLORADO SPRINGS**—*GRAND* (E. N. Nye): *Wildfire*, starring Luella Morey, matinee and night, 15, received good business, averaging both performances; co. well balanced. Work of Miss Morey in several instances better than original in this attraction. Jeannette Wolf's work as maid was especially well done and worthy of mention. *My Cinderella Girl*, starring William Morris 17, to good business; the co. deserved more cheering, men and women both on their scenes and the attraction pleased highly.

Frances Starr in *The Easiest Way* 18. *Max Elman in Mary Jane's Pa* 19. *Rose Stahl in The Chorus Lady* 25.—*ITEM*: Marc Klaw of the K. and E. forces, will probably be in this city 20 or 21 to look over plans of the "new" *James F. Burns Opera House*, and it is said Klaw intends getting an option on a piece of property in Denver, and in that event would put up their own house and release Pete McCourt to the Shuberts altogether.

## CONNECTICUT.

**HARTFORD**—*PARNERS'* (H. C. Parsons): Before three large audiences 14, 15, Henrietta Crosman presented *Anti-Matrimony*, winning much applause; Miss Crosman as the principal character scored in every situation, and was ably assisted by Walter Greene, Wright Kramer, Marion Holcombe, and Grace Matthews. Under the management of Henry B. Parsons *Byron Ongley's* new play, *Ambition*, 17, 18, in *Elise* ergo, was staged, received enthusiastic applause and clear distinction from two large audiences meeting the success it really deserved. The story and plot are of much originality with interesting lines and intense dramatic points, comedy and pathos ingeniously interwoven. It deals with a young woman, whose sole ambition is to become a great painter, and the melodramatic awakening is pathetic to the extreme. In this act the work of Miss Ferguson was most effective, while in the lighter veins of the other acts her charming stage presence added to the grace of the play. Frank Mills as the lover hero, who gently but firmly brings about the realization, was most natural and always at ease with convincing voice and manner. Edmund See as a record, old art dealer stood out like a picture. *Patricia*, the prima donna as capital in a new role, household, her comedy work as well as her expressions and dialogue were very laughable and made a great hit. The remainder of the co., Helen Macbeth, William Harrison, Lawrence Eddinger, Harry B. McClair, Ida Glenn, and Stuart Holman, Jr., were well cast, and did effective work. The stage settings were elaborate. There is no question as to the success of the play, when it reaches Broadway, and Mr. Ongley, the author, who is another of the many Hartfordites who has become famous in the theatrical world, was congratulated by his many friends here. Thomas Jefferson in *The Other Fellow* 21, 22. *Ahorn and Giriles* 23, 24. *Josephine* 25. *Thompson* for week of 17 was *John L. Lewis in the Picture Shop*, a smoky musical comedy skit, in which Charles J. Stine and Mamie Fleming are featured. Their comedy work was quite effective. *Clancy Rauf*, the always welcome *Clipper Quartette*, Albert Sutherland, Josephine Davis, James F. Kelly, and Annie M. Kent, and Cooper and Robinson, made up the rest of the taking bill. The usual packed houses twice daily. At the Hartford, which is also under the Poll management, lower price vaudeville and excellent pictures, the latter explained by Dillon, who made pictures famous, "generous sized audiences 17-22.—*SCORNIC* (H. C. Young): This popular family resort drew its full quota of business week of 17.—*ITEM*: Byron Ongley, author of *Ambition*, in collaboration with Winchell Smith, dramatized Brewster's Millions. The work was done while summing up his interpolation of a solid-transformation as "magnetic" *fodder*. *The Climax* 20-22. New York Yiddish co. 24. *May Robson in The Resurrection of Aunt Mary* 25, 26.—*ITEM*'s (L. D. Garrey, res. mgr.): *Edmund Stanley in A Royal Romance* is wearing fat off the slymen and stage hands 17-22, because of the numerous curtain calls. *Charles Ahearn's Comedy Comedians*, Franklin Twins and Jack McIntyre, Tom Barry and co., the Beldens, and Jolly Princess—*EMPIRE* (Joseph J. Kennedy): *Princess Chinquilla* and Ed. Newell are the big types acts 15-17. *WILLIAM F. HOPKINS*.

**BRIDGEPORT**—*JACKSON'S* (J. J. Fitzpatrick, res. mgr.): Fairly bristling with Western "atmosphere," *The Bound Up* 15-16 was altogether successful. Thomas Jefferson in *The Other Fellow* 18, 19 deserved personal credit for striving to free himself from the limitations of "hip," but it will take a lot of persuasion to convince playgoers that *The Other Fellow* is a better play, notwithstanding its humdrum interpolation of a solid-transformation as "magnetic" *fodder*. *The Climax* 20-22. New York Yiddish co. 24. *May Robson in The Resurrection of Aunt Mary* 25, 26.—*ITEM*'s (L. D. Garrey, res. mgr.): *Edmund Stanley in A Royal Romance* is wearing fat off the slymen and stage hands 17-22, because of the numerous curtain calls. *Charles Ahearn's Comedy Comedians*, Franklin Twins and Jack McIntyre, Tom Barry and co., the Beldens, and Jolly Princess—*EMPIRE* (Joseph J. Kennedy): *Princess Chinquilla* and Ed. Newell are the big types acts 15-17. *WILLIAM F. HOPKINS*.

**NEW HAVEN**—*HYPERION* (W. T. Watson, res. mgr.): *William Hodge in The Man from Home* 18-20, with matinee 20, was originally billed entire week; crowded houses, full of enthusiasm, greeted Mr. Hodge and his most excellent co. After the third act of each performance a short curtain speech was demanded and graciously acknowledged. Lulu Glaser, always a New Haven favorite, in the new operetta, *The Girl and the Kaiser* 24, 25; advance sale indicates splendid business. Wright Lorimer in *The Shepherd King* 27-29. *Southern Marlowe in Macbeth* Nov. 4, 5.—*ITEM*'s (M. T. Yack): *The Climax* 17; admirably presented in all respects; worked hard and deserved recognition. Thomas Jefferson offered that fine comedy, *The Other Fellow* 20, with much success. Harry Kelly in *The Deacon and the Lady* 22. *Marie Tempest* 24. *E. J. TODD*.

**STAMFORD**—*A L H A M B B A* (Kornblith Co.): *The Stamford Stock* co. 10-15, presented *The College Widow* to big business the entire

week. Not in many moons has such a finished and well-staged stock production been seen here. Miss McAllister and Mr. Stevenson were particularly pleasing. Mary O'Neill had a part that fitted her like a glove, and Lillian Daven as Flora was excellent. Forrest Seabury as Prexy made good as usual in a most satisfactory manner. William Devoy as Bolton, Jr., had some of the "fatest" lines of the play, and brought down the house on several occasions. Robert McGroarty apparently enjoyed his part as much as the audience. E. F. Roseman gave a very artistic representation of Silent Murphy. William Lynn as Bob Hicks made the hit of the piece. Excellent work was also done by Campbell Stratton, Thomas Morrison, Howardstead Prince, and Carroll Connelly. The local High School football never was given an opportunity to collectively display its historic production. *Texas* 17-22.

**WATERBURY**—*POLI'S* (Harry Parsons): In *The Bishop's Carriage* 14, 15; giving a fair-size audience. *The Climax* 16, 17; giving one of the most pleasing entertainments of the season. *Elvie's Musical Comedy* co. 20-22. Henrietta Crosman 24. *The Thief* 25, 26.—*JACQUES* (V. Whitsaker): *Joe Maxwell* and co. in *A Night in a Police Station*. Matthews and Ashley, the Carbrey Brothers, Walter and Vivian, H. MacConnell, Cowboy Williams, and the Fatuado Troupe of Japanese Aerobats 17-22 are pleasing large audiences.

**NEW BRITAIN**—*BURSWIN LYCUM* (T. J. Lynch): *The Climax* 12; well filled house; production effectively presented. In *The Bishop's Carriage* 14; presented by capable co., to good returns. *The Girl in the Mountains* 15, matinee and night; averaged fair business. *Vaudeville* 17-18 (except 21). Harry Kelly in *The Deacon and the Lady* 19; changed to 21; good advance sale. Wright Lorimer in *The Shepherd King* 20.—*KEENEY'S* (P. S. McMahon): To good returns 17-22.

**MERIDEN**—*POLI'S* (Thomas Kirby): The Ten Southern Sennadors, Frank Morris, Belle Adair, Clark and Bergman, Lagan and Midgley, Rice, Sully and Scott 17-18 to large business. Harry Kelly in *The Deacon and the Lady* 20 to a large and delighted audience. *Seven Boys in Blue*, *Three Weston Brothers*, Paul Stevens, the Three Richardsons, Floyd Mac 21, in large business. Henrietta Crosman in *Anti-Matrimony* 25.

**NORWICH**—*POLI'S* (H. H. Blinn, res. mgr.): First three days: *Ida in Blue*, *Floyd Mack*, *First Richardson*, *Castan Sisters*, *Belle Adair*, *Clark and Bergman*, *Lagan and Midgley*, *Rice, Sully and Scott* 17-18 to large business. Harry Kelly in *The Deacon and the Lady* 20 to a large and delighted audience. *Seven Boys in Blue*, *Three Weston Brothers*, *Paul Stevens*, the *Three Richardsons*, *Floyd Mac* 21, in large business. Henrietta Crosman in *Anti-Matrimony* 25.

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Daddy and the Girls 25. The Climax Nov. 5. Lymas Twins 11. The Beauty 17. Miss Noddy from Starland 22.

CHAMPAIGNE—WALKERS OPERA HOUSE (2. Real): Seven Days 11; good co. and fair house; well pleased. Le Brus Grand Opera co. 15; good, to a fair house. Monte Carlo Girls 16; played to a packed house. My Cinderella Girl 15; excellent co. and well-pleased house; matinee in afternoon well attended.

STREATOR.—PLUM OPERA HOUSE (J. H. Williams): Richard Jones in Silver Threads 11; fair business; complete satisfaction. The Red Mill 15; good sized and pleased audience. Pickerton Girl 15; fair attendance. The Bell Boy 25. Damon's Musical Comedy co. 30.

DANVILLE.—OPERA HOUSE (A. B. Day): Lulu's Husband 14; good co.; good house. Red Mill 15; good co.; good house. Baby Mine (return) 15. Sheehan English Opera co. 22. The Climax 24. Dockstader's Minstrels 25. The Girl in the Kimono 27.

URBANA—ILLINOIS OPERA HOUSE (J. Earl Moore): Lulu's Husband 15; excellent co. to good returns. The Potters 17; good co. fair business. Sheehan Opera co. 21. Henry Woodruff in The Genius Nov. 7.

MONTMOUTHER.—PATTER OPERA HOUSE (H. E. Webster): The Girl in the Kimono 21. Hickman-Berry co. 24-31. ITEM: Manager Webster and wife left in their touring car for a few days' stay in Chicago.

PITTSFIELD.—K. P. OPERA HOUSE (F. E. Field): Tempest and Sunshine 21. Yankee Radio Stock co. 24-28. ITEM: Manager Webster 20. What a Girl Can Do 19.

ALTON.—TEMPLE (W. M. Sayage): Seven Days 16; two fair houses; well pleased. Burroughs' Cash co. 17-22; canceled. As the Sun Went Down 23. Lyman Howe 27. Roosevelt's Africa Lecture 28.

MORRISON.—AUDITORIUM (A. R. Lewis): Our Country Cousin 15; poor attraction and co.; fair business. The Fairchild's Concert co. 20. What a Girl Can Do 25. Daddy and the Girls 29.

DIXON.—OPERA HOUSE (Starlin and Baker): St. Pi of the Toy Shop to good business 11-15. ITEM: FAMILY (C. H. Eastman): High-class vaudeville and motion pictures 10-15; good business.

AUGUSTA.—GRAND (Richard B. Tant, res. Mgr.): Mandie Adams in What Every Woman Knows 15 delighted S. H. O. Adelaide Thurston 20. The Sins of the Father 21. The Music Hall Girl 29.

STERLING.—ACADEMY (George Olmsted): The Girl in the Kimono 15; best of satisfaction, to fair house.

OTTAWA.—THEATRE (M. Hurley): My Darling Girl 10 delighted good house. The Red Mill 15 pleased capacity. The Lottery Man 17.

## INDIANA. INDIANAPOLIS.

Otis Harlan and Consuelo Bailey Provided Ninth  
An Up-to-the-Minute Ticket Delivery.

English's was dark 13-15. The Girl from Foster's was seen for one performance 17, followed by The Sixth Commandment 18-20. Ethel Barrymore in Mid-Channel 21, 22. Follies of 1910 24-26.

Otis Harlan, ably supported by Consuelo Bailey, Natalie Perry, and George Robert in the leading roles, provided much genuine fun and was lauded by their excellent performance of Baby Mine at the Murat 10-15. The Jolly Bachelors 17-22. Pavlova-Mordkin Russian Ballet 25. Low Dockstader 28, 29.

A Little Brother of the Rich, never seen here before, was presented by the Arvine-Benton Stock co. in good style at the Majestic 17-22. George Arvine as Paul Poitev. Louise Dunbar as Sylvia Castle. Mary Hall as Muriel Evers, and V. Francis Kirk as Richard Evers handled the leading roles in a sincere and capable manner. My Friend from India 24-25.

Through Death Valley offered the lovers of melodrama plenty of thrills and sensations at the Park 13-15. The Lion and the Mouse, with John E. Gilbert and Rose Tapley in the principal roles, was the week's attraction 17-22. Bessie's follow.

Kathleen Clifford headed the bill at Keith's Grand 17-22, but Deiro was the real big hit. His piano accordion playing aroused the greatest enthusiasm and applause, and gave genuine pleasure to the Monday afternoon audience. Gus Edwards' School Boys and Girls in Graduation Day, featuring Lillian Gonne and Frank Alvin, scored.

The Colonial offered Stanley Sextette, Eugene Japs, Hart and Berrick, George W. Day, Bernard Orth, and Emily Dodd and co.

Empire had the World of Pleasure (return) 17-22. Star Show Girls 24-25.

The Murat Theatre inaugurated a motor cycle theatre ticket delivery 8, by means of which it will deliver within an hour tickets ordered by phone. Three messages will be on duty from 10 a.m. to 6 p.m. daily. The first tickets delivered by this system were those ordered for The Jolly Bachelors performances.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Rosalind at Red Gate 15; drew well and pleased. Ethel Barrymore in Michelangelo 20. Richard Carle in Jumping Jupiter 25.—AUDITORIUM (Harry G. Sommers): Madame X 12 to two big houses; splendid performance and good co. Baker Rogers Stock co. 17-22 opened to packed house in The Only Way; capable cast; pleased. Baker Rogers Stock co. 24-26 in Brewster's Millions. Anna Pavlova, Michael Mordkin, and the Russian Imperial Ballet Nov. 1. David Bispham (concert) 18.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in Moths 9-15. Peaceful Valley 16-22; business good.—ITEM: H. Mari Snelling, formerly of Lafayette, Ind., is now connected with the Oliver and Auditoriums of this city. Last season he was with Mr. Gary Long (now resident manager here) at the Drayton Theatre, Lafayette.

EVANSVILLE.—MAJESTIC (Henry Meyers): The Rose Hill English Folly co. 18 in a musical farce, matinee and night; drew splendid houses. Seven Days 17; a good house and a very appropriate one. Three Weeks 20.—ITEM: WELLS' BIJOU (Charles Stewart): Richard Carle 16 in Jumping Jupiter. Dressed large houses. Folly of the Circus 25.—ITEM: NEW GRAND (David Buehrer): Continues to draw well; the Bill 16-22 was Maud and Gladys Pinney, Lottie Williams and co., the Rankin Brothers, Banzaris, the Victoria Four, Clement De Leon, the Misses Milch.

GOSHEN.—JEFFERSON (H. G. Sommers): The College Boy 12; mediocre performance to small patronage. H. A. Barnhart and J. L. Harmon (political) 18; large audiences. J. Al-

den Loring's illustrated lecture, "With Roosevelt Through Africa," 14; splendid entertainment; good business. Old Fiddlers' Contest (benefit Goshen Fire Department) 17; good satisfaction to big audience. Sidney K. Gabald and Judge Harry C. Tuthill (political) 18; small attendance. The House on the Bluff 21. The Lost Trail, matinee and night 22. Burman Stock co. 24-28, excepting 27. The Girl in the Taxi 27.

ANGOLA.—CROXTON OPERA HOUSE (Charles Eya): Rosalind at Red Gate 15; excellent co.; satisfied good house. The College Boy 20. Moving pictures (local). Eya and Hale managers to good houses every night.

ITEM: Manager Eya, of the Croxton Opera House, is making some radical changes in the house, which will make it one of the best in Northern Indiana.

PORT WAYNE.—MAJESTIC (Brie and Stair): Marriage a Failure 5-7 played to good business. Rosalind at Red Gate 8; good house.

Through Death Valley 10-12 to big houses. The Lion and the Mouse 13-18 packed pleased house. Sweetest Girl in Dixie 18 pleased big house. The Nizzer 20. The Girl in the Taxi 22.

TERRE HAUTE.—OPERA HOUSE (T. W. Bartholdt): Frederick Ward 13; good attraction; business fair. The Right of Way 13-15; big business. The Sixth Commandment 16 pleased big business. Three Weeks 17-19. Martin's U. T. C. 22. 23. As the Sun Went Down 25, 26. Low Dockstader's Minstrels 24.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): U. T. C. 14; fair co. to good business. Myers Musical Comedy co. 15; poor, to good business. Cast Aside 21. Ed. Doyle's Repertoire co. 24-28. Texas Ranger canceled 28. Love Pirate 29. Sixth Commandment 31.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Seven Days 8 played to good business and gave good satisfaction. Texas Ranger 13; fair business; co. fair. Birello Italian Band 14 to fair house; excellent satisfaction. Port of Missing Men 22. St. Clair Stock 24-28.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Marriage a Failure 7; fair co. and house. College Boys 10; poor business. The Flaming Arrow 20. Fisher Stock co. 21 and week. In Arizona Nov. 9. The Flirting Princess, with Harry Bulwer. 14.

MADISON.—OPERA HOUSE (E. J. Matthews): Tempest and Sunshine Sept. 17 satisfied good business. Jeffries-Johnson pictures 20. The Lion and the Mouse 24. Al. Martin's U. T. C. 26. Beverly 26, matinee and night 27.

RICHMOND.—GENNETT (H. G. Sommers): Graham Stock co. 17-22; third week to good business. Plays: The Two Orphans. The Stepmom. Grant and Gibson co. 24-26. Mile. Pavlova, with Imperial Russian Ballet 28.

UNION CITY.—UNION GRAND (S. J. Fisher): St. Elmo 10; gave satisfaction, to fair business. At Sunrise 12; gave fair satisfaction. The College Boy 21. The Love Pirate 26.

## INDIANA.

### DES MOINES.

Lella McIntyre a Favorite at Foster's—A Record Broken at the Princess.

The Girl of My Dreams played to good houses at Foster's 16-19 for four-night performances, and Sunday and Wednesday matinees. Lella McIntyre was a favorite at the Quakeress. Madame X will be the attraction 25.

Because of the continued and insistent demands for seats The Girl of the Golden West was held over at the Princess 17-25. This is the first time that the Princess has played two weeks in succession. Madame Johanna Gadot, the noted prima donna, saw the play during a recent visit here, and pronounced it excellent. She was especially interested because of the opera of the same name which is soon to be produced.

The Grand was slight for The Port of Missing Men 17-19, and The Girl from Foster's is now there for three nights and a Saturday matinee. Both attractions have been well patronized and received.

Mildred Holland will appear at the Auditorium 22. The Shubert house has been dark during the preceding days of the week.

The Imperial Musicians and Marion Murray were the topliners for the week at the Orpheum. The latter scored a hit in the one-act play by Allan Woolf, entitled The Prima Donna's Homecoming.

Arnaldo and his performing leopards and the Ohio Tries were featured in a bill that pleased capacity audiences at the Majestic during the same period.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): John Nicholson in Le Romanesque 13 to light business; first-class classical production; the stars being unusually supported by a good cast that included Letta Vance, Hooper L. Atchley, Ralph Benson, Margaret Allen, Eugene Toppling, William McCarthy. The leading roles in the hands of Mr. Nicholson, Miss Allen, and Mr. Benson were well handled. The Wolf 17; featuring Lorin J. Howard as Jules, proved one of the best attractions in several seasons. Leighton I. Stark as McFayvan gave one of the best character roles seen here in years. The role of Bilda in the hands of Irene Witt was given a delightful delineation, while Mr. Howard scored in the role of Jules. Excellent support was given by the balance of the co., which included Charles C. Barnham, James E. Ryan, and Ben H. Roberts. The Third Degree 26. The Bartolotti Concert co. under the auspices of the Ellsworth College Course, 14, proved one of the highest class entertainments ever given in the city.

FRANK R. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Corl. Shubert and Kindt): Alma, Wo Woonst Du! 10, 11; satisfactory to fair business. Elkin Minstrels 12, 13 (local); pleasing. Good patronage. The Girl in the Kimono 15 satisfied a full-sized audience. Grace Baird 18 in A Small Town Girl; fair performance. The Lottery Man 21, 22. Passing Parade 24. Grace Cameron 25.—GRAND OPERA HOUSE (D. L. Hughes): The Girl of My Dreams 12 pleased well-filled house. Le Brus Grand Opera co. 21, 22 (anepic Women's Club). The Girl from Foster's 26. The Girl in the Taxi 20. The Third Degree Nov. 8. Frances Starr in The Rascals Way 9. Rose Stahl in The Chorus Lady 12. The Spendthrift 13.

WATERLOO.—SYNDICATE (A. J. Bushby): John Nicolson 15 pleased a fair house. Hickman-Berry Stock 17-22. Passing Parade 25.—WATERLOO (A. J. Bushby): Harver Stock 10-15; fair business. Plays presented: Sins of a Father. Isham 17. The Blue and the Gray. Tempest and Sunshine. The North and the

South, and A Woman Against an Empire. Grace Baird 22. Mildred Holland 24. The Wolf 26.

## WANTED, CLEVER JUVENILE MAN

### PERMANENT STOCK

### NORTH BROTHERS' STOCK COMPANY

### OKLAHOMA CITY, OKLA.

Other People Write.

South, and A Woman Against an Empire. Grace Baird 22. Mildred Holland 24. The Wolf 26.

DUBUQUE.—GRAND (W. L. Bradley): A Broken Heart 5; medium, to light business. The Spendthrift 7; excellent performance, to good attendance. The Girl of My Dreams 11 highlighted capacity; an excellent co. Connally's Stock 8 and 9 in As a Man Sows and The Man of Her Choice, drew good audiences. The Girl and the Taxi 12. A Travelling Salesman 15. The Girl of My Dreams (return) 21. Connally's Stock, vacant dates, 9 to 31. In The Face in the Star.

PORT DODGE.—ARMORY (William P. Derman): The Port of Missing Men 15; fair house; excellent attraction. The Wolf 15; fine co.; good house; entire satisfaction. Classmates 16. Girl of the U. S. A. 22. Ernest Gamble Concert Party 14.—MAGIC (J. Jolly Jones): Vanderville 13-19 to turn away business. EMPIRE (Loo Bostertine): Vanderville 10-15 to capacity houses.

PORT MADISON.—BRINGER GRAND (W. E. Blodgett): Gay Morning Glories 6; fair co. to good house. Stetson's U. T. C. 9 to good house. The Flirting Princess 11; good co. to fair house. Under Southern Skies 13; good co. to fair house. The Girl in the Kimono 15. Belle of Virginia 22, matinee. The Cattle King 23, night. A Jealous Wife 23.—ITEM: Madame X did an excellent business over this circuit last week.

The first-class attractions are always sure of doing first-rate business over this circuit, but the cheaper kind don't go half as well as in past years.

C. A. B. Southern Circuit (con't).

Abe Spitz has assumed control of the well-known play, The Thief, and will send one company to this circuit.

L. E. Hawkins, manager of the Standard Opera House, Shreveport, La., has given his theatre on this circuit.

Both Imperial and Standard companies have been booked over this circuit and business reports are good.

Barton and Wiswell have selected a route over this circuit for The Smart Set and have in Dixie Minstrels.

J. J. Calfee Circuit.

Pryce and Nunn have leased the new Alton Opera House, at Altonville, Ark., and have placed their bookings with the same. The town has a population of 4,000 and various industrial concerns that may not want to go to St. Louis. It is an easy jump from Altonville to St. Louis.

J. E. Harriet has again assumed the line of the T. J. Harriet circuit, which now covers 10 states, and has been to the same for over 10 years. His location is changing every year. His location for the week is in the week leading over this circuit.

Both business and pleasure are good. The leading over this circuit for the week is Alice Jimmy Wilson, Fourth Estate. The Rosary, The Blue Hour, Rose Matville in The Blue Hour, and Arthur Donaldson in The Rosary.

Margaret Anglin did a splendid business through Mississippi last week.

Harry Scott's The Girl from U. S. A. has been receiving excellent treatment from the press. Their business is satisfactory.

orated, and it now presents a very attractive appearance.

LEAVENWORTH.—PEOPLES 17 (W. Alexander): The Jermine-Jessie picture 17; daily matinee; very fair returns. The Spendthrift 18; excellent. ORPHEUM: Vanderville 18; drawing large business and retaining many features.—ITEM: W. H. Dorkin, manager with the Hickman-Berry co., received an excellent rating as leading man with The Man on the Moon, during their engagement here.

PORT SCOTT.—DAVIDSON (Harry G. Branch): The Dorothy Stock co. 17-21. Little Princess followed by The Girl and the Outlaw and A Royal Prisoner; business fair. The Squaw Man 13; fair house and good attraction.

## KENTUCKY.

### LOUISVILLE.

Edna Wallace Hopper in Jumping Jupiter—Personal Mention and Gossip.

The Macauley attraction first half of week 17 was Richard Corle, with Edna Wallace Hopper, featured in the latest character picture, Jumping Jupiter, from an all-new story. The stage patchy, the comedy and comic bit. Corle, like, comic and capable.

George Evans and his Honey Boy Minstrels brought up-to-date, animalistic, and gay. Macauley's to large audience. Jolson made a hit in his monologue and on stage.

Nat O. Goodwin opens at Macauley's in his new play, The Captain. Underlined at the Shubert Macauley Theatre is The Fourth Estate. It opens 24 and the all-vocal sale has been large.

The time-tried favorite, Ward and Young, crowded the Avenue to the Avon, with their new musical comedy, The Troubadour, which goes with a refreshing rush. Ward and Young, the one-time prima donna of the White Opera co., is a member of the co. The Millionaire Kid opens 25.

Burlesque was well represented and good business ruled for it throughout week 16-22, with the Americans at the New Buckingham and The Midnight Maidens at the Gayety. Managers Whalen, of the Buck, and Bourne, of the Gayety, had good uniformly good business since the opening of the season.

Kelly's Mary Anderson Theatre leads the vaudeville houses with an extremely attractive bill, and is closely followed by the Walnut Street Theatre and Hopkinson's in that respect.

All enjoyed good patronage week ending 22.

Madame Schumann-Heink will be heard at the Woman's Club 25 in concert.

Eugene L. Eiro, formerly treasurer of Macauley's, was one of the visitors of the week.

Local friends of James J. Corbett are planning a reception for him here during his stay with the Honey Boy Minstrels.

Manager Garrity, of the Masonic, announces a novelty in an arrangement whereby patrons of that house will have seats reserved and delivered at home or place of business, which will, no doubt, prove a great convenience.

CHARLES D. CLARK.

LEXINGTON.—OPERA HOUSE (Charles Scott): Adelaide Thurston in Miss Aspinwall 15; most excellent performance, to good business. The Girl from Foster's 15 to Italy 16. George Evans' Honey Boy Minstrels 17, 18; greatest hit of any minstrels ever in this city.

## NEW YORK THEATRES.

**GAETY** Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 8:15.

COHAN & HARRIS present  
GEO. M. COHAN'S NEW COMEDY

# GET RICH QUICK WALLINGFORD

**NEW YORK THEATRE**, B'way and 45th. Evgs. 8:10. Mats. Wed. & Sat. 8:15.

**KLAW & ERLANGER** Managers

Charles Frohman presents

MUSICAL COMEDY CASTS. GREATEST OF ALL MUSICAL COMEDY SUCCESSES

# DOLLAR PRINCESS

By Wilmer & Greenbaum and Leo Fall. Donald Brian, F. Pope Stammer, Will West, Albert Hart, E. J. Connolly, Cyril Biddleup, Harry La Hay, Carroll McComas, Hilda Vining—go OTHER N. Y. FAVORITES.

James Corbett very good interlocutor; big business, three performances. — **HIPPODROME** (L. M. Hammer): Nick Long and Iolene Cotter the nature of good bill; capacity business 17-22. — **ITEMS**: Adelaide Thurston suffered from very bad cold, but stuck it out to end. — Jim Corbett taken with severe chill after performance.

**MENDESON**—**PARK** (J. D. Kilgore): Manhattan Stock co. 10-15; fair co. to good business. Seven Days 18 pleased big business. Girl from Rector's 20. Polly of the Circus 24. Sixth Commandment 25. Paid in Full 27. Showman Opera co. Nov. 2.

**FRANKFORT**—**CAPITAL** (E. W. Bamford): The Girl from Rector's 14 pleased big house. Maxwell Stock co. 17-22; S. B. O. on opening night.

**OWENSBORO**—**G. B. AND** (Pedler and Burn): Frederick Ward in Timon of Athens 17 to fair business; co. good.

## LOUISIANA.

## NEW ORLEANS.

Margaret Anglin well Received at the Tuane— Walter McCullough's hearty Reception.

The awakening of Helene Richie proved a big drawing card at the Tuane 16-22, and the title-role afforded Margaret Anglin many opportunities for the display of her accomplishments. Nellie Williams, Gertrude Swiggett, Walter Howe, John H. Crawford, Eugene Shakespeare, Martin Sabine, Ellis Downie, and Herbert Brown proved valuable adjuncts, and contributed to what must be considered a first-class performance. Otto Skinner 23-29. Jefferson De Angelis supported a splendid bill. The offering at the Dauphine 16-22 in St. Roan's Spot. The star is as funny as ever, and the opera is a musical effort of merit with a decidedly clever and witty dialogue throughout. Violetta Gillette and the balance of the company excellent account of themselves. The Girl Behind the Counter 23-29.

A fair co. presented The Newlyweds and Their Baby at the Crescent 16-22, with large audiences in attendance during the week. The principal work is done in a capable manner by James Ross, Leo Hayes, George P. Murphy, Otto von Hatzfeldt, and J. N. Dyer. A large, harmonious and well-dressed chorus is a feature. Al. G. Field's Greater Minstrels 23-29. A good bill prevailed at the St. Charles Orpheum 17-22. The features were Hart's Birth Girl, Chaplin's Moon Illusion, Radio Furman, Guy Gilbert, and Fred Warren. Ernest C. Roy, Roy Brothers, and the Kinodrome. In addition to the bathing girls, the sketch entitled The Devil, the Servant and the Man was well received. Walter McCullough, who is an old favorite here, played the Satanic role capably, and met with a hearty reception on the opening night.

The American Music Hall for week of 16-22 presented The Barnyard Romeo in its second week, the Delano Trio, La Freya, Roy Harding, and a sketch entitled The Hold Up, which was very cleverly put on.

The French Opera Troupe is due here 23, and will begin its season at the French Opera House Nov. 22, with The Huguenots as the opening bill. J. M. QUINTERO.

**NATCHITOCHES**—**OLYMPIC** (Prothomme and Bros.): The Girl from U. S. A. 16, with Jessie Sheehan as Jack Powers, pleased fair house; co. good. Ishmael, presented by the Bernard Amusement co. with Virginia Howell as headliner, 17, delighted good house; deserved better; co. strong and well balanced. Miss Howell's claudia was particularly pleasing, while George Lannon as Herbert Frisbie was exceptionally strong. The Casino Girls in Smiling Island 28. Soul Kiss co. 30.

**NEW IBERIA**—**ELKS' THEATRE** (J. Bernard): The College Singing Girls 4; large audience; well pleased. Ishmael 5 to small audience on account of inclement weather. 6-7, good and well balanced audience deserved. W. H. Martin's Tornakers 13. Dream 15; fair co. and house. Dixie Minstrels 15. 17. The Girls of the U. S. A. 20. Soul Kiss Nov. 12.

**SHREVEPORT**—**OPERA HOUSE** (Ehrlich Brothers and Coleman): Queen of the Moulin Rouge 14; good co. to good business; two performances in Mr. Goff's 15. Tim Murphy in Mr. Goff's 16, 17. Lulu's Husband 18. Cat and the Fiddle 21.

**BALDWINVILLE**, **GONDORIAN** (William F. Nolan): Nemoan opened with Lain's Wimberly 15; good co. and business. Ishmael 17; good house; well pleased. The Girl from the U. S. A. 22. The Cat and the Fiddle 24.

**THIRYDALE**—**OPERA HOUSE** (F. Hoffmann and Sons): The Girl from U. S. A. 21. Casino Girls in Smiling Island 22. Bernard Amusement co. in Beulah 24.

## NEW YORK THEATRES.

**LIBERTY** THEATRE, 42d St. W. of B'way. Evgs. at 8:15. Mat. only 2:15.

**KLAW & ERLANGER** Managers  
HENRY B. HARRIS presents

# THE COUNTRY BOY

A new Comedy by EDGAR SELWYN

**NEW AMSTERDAM** THEATRE  
Cozy and Comfortable. Evgs. 8:15. Mats. Wed. Sat.

The New French Musical Vaudeville

# Madame Sherry

Lina Abarbanell, with Ralph C. Moore  
and others

Book by Otto Haenrach.

Score by Karl Haenrach.

Staged by George W. Lederer.

**LYCEUM** 42d St. nr B'way. Evgs. 8:15. Mat. Sat. only 2:15.

**DANIEL FROHMAN** presents Manager  
CHAS. FROHMAN

# G. P. Huntley Hattie Williams

In a New Comedy by the Authors of "Love Watcher"

## DECORATING CLEMENTINE

Cast includes: DORIS KEANE, ALICE PUTNAM, GAIL KANE, GRACE MOORE, ERNEST LAW-FORD, LOUIS MAREN, RICHIE LING, etc.

**HUDSON** THEATRE, 42d St. near B'way. Evgs. 8:15; Mats. Sat. at 2:15.

**HENRY B. HARRIS** Manager

HENRY B. HARRIS presents

# HELEN WARE

IN

## The Deserters

A New Play by Robert Peyton Carter

and Anna Alice Chapin

WEDNESDAY MATS. BEGIN, SEPT. 26

**BELASOON** THEATRE, West 44th Street, near Broadway

Evenings at 8:15; Mats. Thurs. & Sat. 2:15

DAVID BELASCO Presents

FOR A LIMITED ENGAGEMENT ONLY

# THE CONCERT

Hermae Bahri's Sensational Berlin and Vienna Concert American Version by Leo Districhatia

Cast includes Leo Districhatia, William Morris, John W. Cope, Janet Beacher, Jane Grey, Alice Posen, Belle Theodore.

**REPUBLIC** THEATRE, W. 42d St., near Broadway. Evenings, 8:15. Mats. Wed. and Sat. 2:15

DAVID BELASCO Manager

KLAW & ERLANGER PRESENT

Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

WALLACK'S B'way & 30th St. Evgs. 8:15. Matinee Wed. & Sat. 2:15

24 YEAR

# H. B. Warner

In Paul Armstrong's Play,

# Alias Jimmy Valentine

MAINE.

LEWISTON—**EMPIRE** (J. A. O'Brien):

Douglas Fairbanks in The Cub 15; enjoyed by big house. Colonial Stock co. 14, 15; fair co. to fair business. Plays: Man from Kokomo, Monte Cristo, and Dr. Jekyll and Mr. Hyde. A Gentleman from Mississippi 17; excellent co. to a big house; a performance of unusual merit, in which Mr. Deming as "Bud" shared the honors of the evening with Mr. Wise. Passing

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

# HIPPODROME

Entire Block, 6th Av. 43d-44th Sts. Evgs. 8

Daily Matinees at 2. Best Seats \$1.50

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

The International Cup

Ballet of Niagara

The Earthquake

12 NEW CIRCUS ACTS

**DALY'S** B'way and 30th. Evgs. 8:15. Mats. Wed. & Sat. Wed. Mat. Best Seats, \$1.50. Tel. 5973 Madison Square.

3d MONTH

WM. A. BRADY (Ltd.) Announces

# BABY MINE

By MARGARET MAYO

**LEW FIELDS' HERALD SQR.** B'way & 35th

Tel. 2425 Murray Hill

Evenings 8:15

Matinee Wed. and Sat. 2:15

LEW FIELDS Presents

# MARIE DRESSLER

IN THE MUSICAL SUCCESS

## Tillie's Nightmare

**CASINO** Broadway and 30th Street.

Tel. 5700 Columbus. Prices, 25c.

Evenings 8:15 Matinee Saturday, 2:15

The MESSRS. SHUBERT Announce

# SAM BERNARD

In a New Musical Piece,

## He Came From Milwaukee

**HACKETT** 42d St. W. of Broadway.

Evgs. 8:15; Mats. Thur. and Sat. 2:15.

Telephone, 44 Bryant.

2d MONTH

Wm. A. Brady's Great Play

# MOTHER

By JULES ECKERT GOODMAN

**CIRCLE** Broadway and 6th Street.

Tel. 5700 Columbus. Prices, 25c.

to \$1.50. Evg. 8:15; Mats., Wed. & Sat., 2:15.

Wed. Mat. Prices, 25c, 50c, \$1.00.

LOUIS MANN

IN

# THE CHEATER

**GOTHAM** Fulton St. and Alabama Ave.

BROOKLYN. Matinee Daily

in THE FORBES STOCK CO.

in THE BLUE MOUSE

Week Oct. 31.—THE WOLF.

of the Third Floor Back 19: exceedingly strong

co. to a small but enthusiastic audience. Paid

in Full 21, 22. Annie Laurie 24. Local French

Society 27. Bingville Burlesque 28, 29.

Eddie Foy in Up and Down Broadway and

Blanche Ring coming.

**BANGOR**—**OPERA HOUSE** (F. A. Own):

The Colonial Stock co. closed 12 to light busi-

ness, and presented St. Elmo, East Lynne, The

Man from Kokomo, Dr. Jekyll and Mr. Hyde,

Monte Cristo, and Dr. Jekyll and Mr. Hyde.

A Gentleman from Mississippi 17; excellent co.

to a big house; a performance of unusual merit,

in which Mr. Deming as "Bud" shared the

honors of the evening with Mr. Wise. Passing

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in Full 21, 22. Annie Laurie 24. Local French

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Eddie Foy in Up and Down Broadway and

Blanche Ring coming.

**CITY** THEATRE, 14th St. opp. Irving Place

Evens. 8:15. Mats. Wed. and Sat., 2:15

CHARLES FROHMAN presents

WM. H. CRANE In His Best

FATHER AND THE BOYS

Oct. 31.—DAVID BELASCO'S

"IS MATRIMONY A FAILURE?"

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

# NAZIMOV'S 39TH STREET THEATRE

39th St. and Broadway. Tel. 413 Bryant.

Evgs. 8:15; Mats., Wed. and Sat., Best Seats, \$1.50.

Wed. Mat., Best Seats, \$1.50.

HENRY W. SAVAGE offers

# THE Little Damozel

Monckton Hoff's Fascinating Comedy of London's Bohemian World.

**BROADWAY** THEATRE, B'way & 47th

Evgs. 8:15; Matinee, Saturday, 8:15

DANIEL V. ARTHUR presents

# MARIE CAHILL

In the New Musical Comedy,

# JUDY FORGOT

**LYRIC** 42d St., W. of B'way. Tel. 2515 Bryant.

Evgs. 8:15. Mats. Wed. and Sat. 2:15

Mat. Sat., Best Seats, \$1.50.

The MESSRS. SHUBERT announce

# MADAME TROUBADOUR

An Operetta in Three Acts.

From the French.

Grace LaRue Van Renaissance Wheeler

42d St., between Broadway and 6th Avenue.

Telephone, 2104 Bryant.

Evenings, 8:10. Mats. Wed. and Sat., 2:15

Wed. Mat., Best



Business is pleased one of largest houses of business when Luckay in "The Battle" 19. *Divorce* 21. De Wolf Hopper in "A Marriage" 1st 27. Volunteer Organist 28. William Farnham in "The World and His Wife" 28. The Lottery Man 21. Kissing Girl Nov. 1.

## NEBRASKA.

### OMAHA.

The Girl of My Dreams at the Brandeis—Good Bills at the Krug.

John M. Hauer's musical play, "The Girl of My Dreams," presented at the Brandeis 18, proved to be one of those delightful productions that thoroughly deserves all criticism, calling only for superlative adjectives of approval. Business was splendid and the audience up-to-date in every way. The girl in the cast 18-19 opened to a good house and the girls charming. Manager Burgesse promised the girl from Becker's 23-26 and Blanche Webber 26-27.

At the Krug "The Port of Missing Men" 18-19 was given a good production and met with even greater favor. Under Southern Skies is always a success in Omaha and the present engagement promises to be no exception. George Sidney 20-23. *Divorce* 24-26. *Remodeling at Red Gate* 27.

London's Colossal Girls is the bill at the Krug, 28, with unmitigated praise from both press and public. It is decidedly the best thing seen in the house the present season, and there is not a dull moment from the rise to the fall of the curtain. In addition to this, the play is free from all objectionable features. London girls were of 28.

At the American Music Hall John C. Rice and Eddie Cullen had a bill of unusual excellence and business is good.

At the Wadsworth's Krug's musical co. in "The Love Witch" is the headliner, and it and the programme serve to pack the house for two performances daily.

At the Krug Eva Long Stock co. is given 28, 29, 30, 31. *Remodeling*, with Old Heidelberg. The headliner was originally booked for the Krug for 28-29, but owing to conflicting engagements turned to the Krug and under the circumstances all parties are satisfied.

J. BINGWALT.

**LINCOLN**—OLIVER (F. C. Schurz): Low business. *Ministers* 18; good, in good house. *Down* 14, 15. *The Joy Rider* 15. *Divorce* 15. *M. German*: The Regenerator 15. *Divorce* 15; good house. *Going Some* 17-18. *Divorce* 19. A well-balanced attraction with the Five Olympians as headliner, to the great good house.

**PARIS**—OPERA HOUSE (F. L. Riddle): *Wizard of Wiesland* 18; good, co. *Flower of the Ranch* 14; good co. *Divorce* 15. *A Bachelor's Honeymoon* 17. *Divorce* 18. *Divorce* 19. *Divorce* 20. *Just a Woman's Way* 22. *Divorce* 24. *Divorce* 25. *Divorce* 26. *Divorce* 27. *Divorce* 28. *Divorce* 29. *Divorce* 30. *Divorce* 31. *Divorce* 32. *Divorce* 33. *Divorce* 34. *Divorce* 35. *Divorce* 36. *Divorce* 37. *Divorce* 38. *Divorce* 39. *Divorce* 40. *Divorce* 41. *Divorce* 42. *Divorce* 43. *Divorce* 44. *Divorce* 45. *Divorce* 46. *Divorce* 47. *Divorce* 48. *Divorce* 49. *Divorce* 50. *Divorce* 51. *Divorce* 52. *Divorce* 53. *Divorce* 54. *Divorce* 55. *Divorce* 56. *Divorce* 57. *Divorce* 58. *Divorce* 59. *Divorce* 60. *Divorce* 61. *Divorce* 62. *Divorce* 63. *Divorce* 64. *Divorce* 65. *Divorce* 66. *Divorce* 67. *Divorce* 68. *Divorce* 69. *Divorce* 70. *Divorce* 71. *Divorce* 72. *Divorce* 73. *Divorce* 74. *Divorce* 75. *Divorce* 76. *Divorce* 77. *Divorce* 78. *Divorce* 79. *Divorce* 80. *Divorce* 81. 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**GENEVA.**—SMITH THEATRE (F. K. Harries): Beverly 13 drew small house. Madame X 14 pleased large house. Call of the Wild 15 pleased fair audience. Merry Widow 20. Wolf in This Woman and This Man Nov. 2. Eddie Murphy 3. Vulture 5. The City 9. Hoyt's Musical Comedy co. 10-12.

**OWEGO.**—TIOGA THEATRE (John A. Lanz): A Message from the Skies 14; small house. J. Allen Loring's lecture on "Africa" 15. Loring, who lives in Owego, was a member of the Roosevelt expedition. De Rue Brothers' Minstrels 21. The Wolf 27. The Bachelor 31.

**OSWEGO.**—RICHARDSON (Earl Burgess): Medina X 13 to excellent business and made hits. The Girl in the Taxi 12; good co. and fair attendance. Beverly of Granstark 15, matinee and night, drew well and pleased. The Merry Widow 17; to large business and was well received. The Wolf 21.

**AMSTERDAM.**—OPERA HOUSE (George McCloskey): Mildred and Bouciers 10 deserved better audience; good performance. Merry Widow 12 pleased good business. The Wolf 15; two performances; pleased good houses. Minnie Victoria in This Woman and This Man 18. Louis Mann in The Cheater 20.

**WAVERLY.**—LOOMIS OPERA HOUSE (B. Waters): Beverly 8 pleased good business. Message from the Skies 8; co. and business fair. De Rue Brothers' Minstrels 19; good co. and business. The Stamped 27. The Wolf 25. Dare-Devil Dan Nov. 1.

**SARATOGA SPRINGS.**—BROADWAY (J. O. Graul): The Man of the Hour 17; excellent co. and production; pleased large audience. —PONTIAC (J. C. Graul): Vaudeville; songs and pictures; very entertaining; to good business.

**AUBURN.**—JEFFERSON (Ernest J. Lynch): Merry Widow 19; excellent business. The Wolf 22; good house. Forrest Stanley co. 24-25.

**BUTLER GRAND** (J. N. Ross): King and Lynn 24-25.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE: The Aero Girl 15; fair. Pictures and vaudeville 17, 18; good. The Newlywed 19; good; big crowd. A Message from Rome 22. May Irwin 24.

**BATAVIA.**—DELLINGER OPERA HOUSE (William F. Harts): Beverly of Granstark 15 pleased good business. The Flight of Princess Iris 22. The Wolf Nov. 3. This Woman and This Man 10.

**GLEN FALLS.**—EMPIRE (J. A. Holden): Frank Daniels in The Belle of Brittany 14; gave entire satisfaction to a packed house. Louis Mann in The Cheater 18; excellent performance; business good. The City 20.

**PENN YAN.**—SAMPSON THEATRE (C. H. Simon): Beverly 17; capacity business; co. fair. Call of the Wild 21. The Wolf 25. The Man of the Hour 21.

**ITHACA.**—LYCHUM THEATRE (C. M. Southwell): Mary Manning in A Man's World 26. Roots and Sadies 27. Paul Gilmore in The Bachelor 29.

**LOCKPORT.**—HODGE OPERA HOUSE (E. J. Wilber): Beverly of Granstark 16; light business; excellent co. Flight of Princess Iris 20.

**NEWARK.**—SHERMAN OPERA HOUSE (Leon C. Gabors): Call of the Wild 20. Miser and Bouciers in Flight of Princess Iris 27.

**JAMESTOWN.**—SAMUEL'S OPERA HOUSE (J. J. Waters): Murray-Mackey Stock co. 10-15; good business and co. Madame X 24.

**LYONS.**—MEMORIAL THEATRE (Burt O. Ohmann): Call of the Wild 19 pleased a good house.

**WELLSVILLE.**—BALDWIN THEATRE (Inter-State Amusement Co.): Beverly of Granstark 21.

**WALDEN.**—DIDS BURY (G. B. Didsbury): The Man of the Hour 11 to capacity; See co.

## NORTH CAROLINA.

**WILMINGTON.**—ACADEMY (S. A. Schloss): In Panama 10; good co. and splendid business. Girl Behind the Counter 11; fine performance and beautifully staged; business good. Bits of the Father 18; matinee and night; S. A. O. —ITEMS: With one exception, business for all attractions playing the Schloss circuit this season has been fine, and prospects point to the best season in the history of these houses.

**WINSTON-SALEM.**—AUDITORIUM (Sterling Smith): Jefferson De Angelis in The Beauty Queen 29; excellent co.; fair business. Music Hall Girl 1; poor co. The Bits of the Father 4; good business. The Girl Behind the Counter 6; co. and business. Klein Brothers in Panama 18; fair attraction; good business. The Show Girl 18. My Wife's Family 21. Polly of the Circus 26.

**GREENSBORO.**—OPERA HOUSE (S. A. Schloss): The Show Girl 11; fair co. to good business. In Panama 12; excellent co. to large business. The Stamped 14 canceled. Herald Square co., playing The Japanese Honeymoon. 16; poor attraction to small business. My Wife's Family 20.

**TARBOUR.**—OPERA HOUSE (Weddell and Savage): Human Hearts 11; good performance and house. Manhattan Opera in Bronx 12; very good, to small houses. Bits of the Father 18; excellent, to S. A. O. The Man on the Box 15 pleased fair house. Loran Howe's pictures 17; excellent, to packed house.

**RUTHERFORDTON.**—OPERA HOUSE (M. L. Justice): Demore Comedy co. 10-15; good co. and capacity business; each night; pleased. Plays: Wedded and Parted, St. Elmo, Midnight Rhapsody, Wife's Part, Love, Rivers, Kiu Kiu Kian. Human Hearts 18. St. Elmo 27.

**ROCKY MOUNT.**—MASONIC OPERA HOUSE (R. L. Hulmes): Manhattan Opera co. 18; good co.; good house. Man on the Box 17; excellent co.; good house. Polly of the Oirens 18; big house; delighted. Boston Lyrics 20. Lyman Howe 21.

**GEORGE LYDECKER**  
with "\$5,000,000"  
Permanent Address, Green Room Club, N. Y.

**CHARLOTTE.**—ACADEMY (S. A. Schloss): Henshaw co. gave selections from grand opera 11 to good business; performance good. In Panama 14 pleased; business fine.

**GRAFTON.**—OPERA HOUSE (H. L. Hauseman): Volunteer Organist 13; capacity house; co. fair. The Squaw Man 24.

**HENDERSON.**—THEATRE (J. S. Popeth): Man on the Box 18 to light business.

## OHIO.

### CLEVELAND.

Lillian Russell at the Euclid Avenue—New Play for Blanche Bates.

At the Euclid Avenue Opera House Lillian Russell in a new play, entitled In Search of a Sinner, was the attraction 17-22. Blanche Bates will present for the first time on any stage Nobody's Widow 25-29. No performances will be given 25, the play being rehearsed on that evening.

The Midnight Sons was the bill at the Colonial 17-22. Robert Mantell in repertoire 24-25. Polly of the Circus pleased the patrons of the Lyceum Theatre 17-22. The Virginian 24-25. The Kentuckian was at the Cleveland 17-22. The Shoemaker 24-25.

Madame Schumann-Heink was heard at Gray's Armory 20.

**WILLIAM CRASTON.**

**TOLEDO.**—Lytell-Vaughn Stock Well Received at Auditorium—Good Business at All Houses.

At the Shabert Auditorium the Lytell-Vaughn Stock co. opened their special engagement in The Crisis 17 before an audience that completely filled that pretty theatre. As Stephen Birch Bertram Lytell's work made him an instant favorite with all. Evelyn Vaughn, beautiful and graceful, gave a most artistic performance of Virginia Carvel. These clever stars were all supported by a large co., including James Buck, Eva Star, Oscar Apfel, Julian Nea, Frank Buck, John R. Summer, all of whom contributed much toward the splendid opening performance. The Rose of the Rancho 23-29.

The Play was seen here for the first time at the Lyceum 19-22. Louis Shee as Father Kelly did splendid work.

Charles May Clark and the Payeen Players are pleasing patrons at the American with The Starbuck, Cyril Courtney, the new heavy man, is given his best opportunity in the role of Lije Peters. The Banker's Daughter 23-29.

At the Valentine 16-22 10-cent vaudeville was offered. Richard Carle 25. Dollar Princess 25. Adelaide Thurston, who was to have played at the Valentine 15 in Miss Ananias, was stricken with acute laryngitis and was unable to appear. As a result the play was not produced.

E. M. HERR.

**URBANA.**—CLIFFORD (Edward Clifford). ITEMS: Business continues good with the pictures. A feature picture this week was added, in Wyoming—Willoughby and Glick's Wonderland and the Lyric (pictures) and Holding and Hafner's Orpheus continue to do steady business.—The Wild West pictures seem to do the best.—Mrs. Elmer Frits, who has been visiting her husband, Elmer Frits, with The Girl of the U. S. has returned home.

WILLIAM H. MCGOWAN.

**AKRON.**—COLONIAL (F. E. Johnson, res. mgr.): Egyptia (local) 15-16 pleased; to good business. Two Americans Abroad 17; fair, to fair business. The Traveling Salesman 18.

The Girl in the Taxi 19; both attractions pleased to excellent business. The Climax 21. The Firing Line 22. The Dollar Princess 23. J. E. Dodson in The House Next Door 27. Old Hickory Town 31. Mrs. Fisher in Becky Sharp 31. Henry W. Savage's Madame X 12. His production of the Circus 14, 15 gave satisfaction; big box office receipts. Thomas E. Shee 17-19 in A Hyde, drew well; very clever and evenly balanced co. The Shoemaker 20-22. The Ninety and Nine 24-26. Through Death Valley 27-31. The Live Wire 2. At the Old Cross Roads 3-5. The Rosary 7-9. The Lion and the Mouse 10-12. A Winning Miss 14-16. The Squaw Man 17-19.

**LIMA.**—THE FAUBOT (L. H. Crammingham): Edward Doyle's Stock pleased crowded houses and gave excellent satisfaction 10-15. Paid in Full 22. Nancy Boyer Stock co. 24-25.

ITEMS: Memorial Hall is practically sold out for the engagement of Madame Schumann-Heink 21.—The engagement of Nancy Boyer and her co. 24 is looked forward to with pleasure. She is a decided favorite here.—One hundred members of Lima Choral Society, under leadership of Mark Evans, attended the Eisteddfold at Delphos 18. The prize was split between Lima and Venedocia.

**SPRINGFIELD.**—G RAND (Springfield Theatre Co.): Culhane's Comedians 10-15 closed in The Heart of the Rockies. A Gypsy Girl's Romance, Dora Thorne is fair patronage. Mae La Porte Stock co. 17-22 opened to good business in One Girl in a Thousand. Other plays: A Brother's Revenge, Great White Lilies, Rivers, Dorothy Vernon of Haddon Hall and Hearts, Heart of a Hero, An Outcast's Romance. National Stock co. 24-29.

**FAIRBANKS** (W. F. Leary): Richard Carle in Jumming Jupiter 20. The House of a Thousand Candles 21. J. E. Dodson in The House Next Door 22.

**EAST LIVERPOOL.**—CERAMIC (William Tallman): The Firing Line 15 pleased good business. Miss Minnie 16, 19. The Climax 20. The Traveling Salesman 22. Frank Daniels in The Belle of Brittany 22. Sun-Her 22. He will be here for three nights in early November.—

**AMERICAN** (L. J. Herron): Indianapolis 18-19 pleased good business.—ITEMS: W. C. Tallman, owner of the Ceramic, has entered suit against the "Morning Tribune" for \$12,000. Jibet against his theatre, W. C. Grubbs of Chicago, is here rehearsing the bills for their big minstrels.

**ELYRIA.**—THEATRE (H. A. Dykeman): The Traveling Salesman 17 satisfied a fair-sized audience. Madame Bertha Kalish in Woman of To-day 18; supported by an excellent co.; delighted an appreciative audience of good size. The Climax 31.—ITEMS: Vaudeville will be in all open dates for the balance of the season.—The Olympia Lodge of Elks just completed a Fall festival, netting the building fund \$16,000.

**MARIETTA.**—AUDITORIUM (L. M. Lester): May La Porte Stock co. 10-18 in One Girl in a Thousand, Hands Not Hearts, Dorothy Vernon of Haddon Hall, The Heart of a Hero, The Little Detective; business good. The Climax

14; big house. Just Out of College 20. Carroll Comedy Co. week of 24. Travelling Salesman Nov. 1. Grace Cameron 2. Madame X 3. Jimmy Valentine 6.

**PONTSOUTH.**—GRAND (Fred Bixby): The Stamped 12 pleased fairly good business. The House of a Thousand Candles 15, matinee and night; co. and business fair. The Cameron Stock co. 18-22 canceled. Seven Days 22.

**SUN THEATRE** (H. R. Russell): Very clever vaudeville bill and continues to do good business.—MAJESTIC (Albert Hollinger): Offered a good vaudeville bill to capacity business 10-15.

**TIFFIN.**—OPERA HOUSE (C. F. Collins, res. mgr.): Eugene Hall's Associate Players closed a five-night engagement 15 to big business; best stock co. seen here in years. Plays: The Little Girl That Ran Away, The Postmaster, Tracked by Wireless, Buried Alive; Jane Lowe (leads) making big hit in each play. House of a Thousand Candles 19. The Girl in the Taxi 21.

**WOOSTER.**—OPERA HOUSE (Kettler and Limb): The Middle State Stock co. 10-15; fair, to fair houses. Plays: Tempest and Sunshine, On the Borderland, For a Crown, Borrow and Joy, Beyond Pardon, Dr. Jekyll and Mr. Hyde. Travelling Salesman 19 pleased a fair house. Grace Cameron in Nancy 26. Paul Gilmore 27.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (A. A. Bovair): The Climax 11; good business; best stock co. seen here in years. Plays: The Firing Line 21. The College Boy Nov. 4. Leo and Mouse 5. Paul Gilmore 15. Beverly 25.

**LORAIN.**—MAJESTIC (C. W. Binome): A. H. Woods presents The Girl in the Taxi 20.—BIJOU (R. W. Baird): Minnelli Brothers Stock co. supporting Miss Gennell in A Trial for Justice 18-20 pleased good houses.—ROADWAY (W. H. Miller): Vaudeville 17-23; always good.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (A. B. Wolfe): U. T. C. 12, matinee and night; S. H. O. both performances; satisfactory. The House of a Thousand Candles 13; fair business; good performance. The Lost Trail 15, matinee and night; fair business and performance. Hyde's Theatre Party 17-22.

**ALLIANCE.**—COLUMBIA (J. Stanley Smith): The Earl Stock co. 10-15 pleased fair business. Plays: The Minister's Son, The Coward, When We Were Friends, Ten Nights in a Cabin, The Shadow Detective 17-22.

**LOCKPORT.**—CITY OPERA HOUSE (Elvin and Van Ostran): The Middle State Stock co. and good business in Tempest and Sunshine 17-18; very good. Two Americans 24. A Message from the Skies 21. Peck's Bad Boy Nov. 2. The Queen of the Rockies 4.

**STUBENVILLE.**—GRAND (A. M. Morley): The Soul Kiss with good co. pleased repertoire 17-22.—NATIONAL (W. G. Hartman): Manoila Family, Shubert Musical Trio, Wellman Sisters, and the Ten Dark Knights 10; good returns.

**DEFIANCE.**—CITIERS OPERA HOUSE (E. W. Worman): Grace Cameron in Nancy 17; good, to fair business. College Boys 27 canceled. Paid in Full 26. Climax Nov. 3. Culhane's Comedians week of 7. Beverly of Granstak 18.

**WARREN.**—OPERA HOUSE (John J. Murphy): Keith Stock co. 10-15 in It's Never Too Late to Mend, My Jim, War of Wealth, An Actor's Romance, The Matchmaker, Old Clothes Man, Boss of Bar 2 Ranch; S. R. O.: good co.; fine specialties.

**CANAL DOVER.**—BIG FOUR OPERA HOUSE (W. H. Cox): Mrs. Washington's Career 18; fine business. Maxwell and Beau Newman in The Elopers 20. Halliday Stock co. 22. Two Americans Abroad 26. A Message from the Skies Nov. 2. Bowery Detective 11.

**NAPOLEON.**—OPERA HOUSE (J. M. Biagetti): At Sunset Sept. 29; good house and attraction. Under the Stars and Stripes 11 pleased good business. The Bowery Detective 19.—LYRIC (Edward Ladd): Still continues to draw good houses.

**BUCYRUS.**—OPERA HOUSE (W. F. Gehrisch): The Bummel co. (amateur King's Daughters) 14; fair entertainment to good business. Paid in Full 20. Hello, Bill! 22. Professor J. O. Monagan (amateur King's Daughters) Nov. 1.

**COSHOTON.**—SIXTH STREET THEATRE (John Williams): Chicago Stock co. 10-15; excellent co. The Lost Trail 14; fair business; good co. The Climax Nov. 3. The Girl from U. S. A. 15. Gino 17. Girl from Gino 18. The Man of the Hour Nov. 2. Bowery Detective 5.

**HAMILTON.**—SMITH'S (Tom A. Smith): The House of a Thousand Candles 18 pleased all good business. Sunday audiences. Mountain Girls 21. Cast Aside 22. The Rosary 23.

**CIRCLEVILLE.**—OPERA HOUSE (H. G. Gordon): Paid in Full 6; good co. and business. The Lost Trail 14; fair business; good co. Moulin Rouge Girls 18. House of a Thousand Candles 24.

**CRESTLINE.**—OPERA HOUSE (George H. Beck): The Bowery Detective 27. The High Flyers, Lena Rivers, Grace Cameron, At Sunday to follow.

**CAMBIDGE.**—COLONIAL (Hammond Brothers): The Climax 15; splendid attraction; the Firing Line 16. St. Elmo 17. The Girl from Gino 18. House of a Thousand Candles 24.

**SANDUSKY.**—THEATRE (V. O. Woodward): The Traveling Salesman 15 pleased large audience. The Rajah of Bhons, with motion pictures, will be the attraction 17-18.

**POSTORIA.**—ANDES OPERA HOUSE (Carl Smith): Grace Cameron in Nancy 18 pleased fair business. Outer Stock co. 17-22.

**DELMARSH.**—GRAND (Nat S. Smith): Paid in Full 18; fine co. and business; formal opening of season.

**BELMONTFONTE.**—GRAND (C. V. Smith): Paid in Full 11; excellent co.; good business.

## OKLAHOMA.

**TULSA.**—OPERA HOUSE (Chasney Bill Stewart): Tim Murphy in Mr. Pinto 10 to very good business. The Cat and the Fiddle 11; very good co.; good business. Cast Aside 12, with matines, did fairly well. American Ladies, Concert Band of Chicago 13. The Judgment of Paris 14. The Time, the Place and the Girl 15. The Squaw Man 16.—BIJOU (Oscar Miz):

**GUTHRIE.**—OPERA HOUSE (J. M. Brooks): Wildfire 10; excellent co.; good house. Honeymoon Trail 14; good co., to full house. Time, Place and Girl 15; good co.; fair business. Sidney Drew in Billy 16; excellent, to good business. Happy Hooligan 22.

business. Sidney Drew in Billy 16; excellent, to good business. Happy Hooligan 22.

**SHAWNEE.**—BECKER (John Farling): Season opened with Olive Vall in Miss Noland from Starland; splendid performance; fair business. Honeymoon Trail 11 pleased fair house. The Time, the Place and the Girl 15.

**OREGON.**—PORTLAND.

The New Hollie Formally Opened—Good Work by Baker Stock Company.

In a blaze of glory the new Hollie, the best appointed theatre in the Northwest, opened its doors for the first time 10. The Hollie is a theatre worthy of the name and in keeping with the times. The opening was attended by the most brilliant assemblage that ever gathered from the ground to the gallery. After a few brief remarks by John M. Davis and Calvin Hollie, a great box was unfurled to the tune of "The Star Spangled Banner," and Portland's greatest playhouse was formally opened to the public. The White Sister was the opening play and continued until 12. Vicia Allen has a beautiful speaking voice, and has the spirituality, the expression and poise necessary for her role. James O'Neill gave a sympathetic and natural portrayal of a difficult force. Henry Standford played well the part of Justice. The supporting cast is excellent and Marjorie Holling opened at the Hollie 12 in The Whirlwind, a play by Henry Bernstein. Because of Miss Holling's temporary retirement from the stage she has not been seen by a Portland audience since her great success in The Tiler. Miss Holling sustained the difficult rôle of the maid in "The House of a Thousand Candles" with great success. Her emotional scenes also prove herself an artist of rare ability. Her support is excellent. James K. Hatchett in a repertoire of classic and stage settings most harmonious.

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The Hollie, the first of the season's popular-priced road attractions, appeared at the Hollie week 10 and played to good business all week. Thomas McNamee's interpretation of the title-role was natural and artistic. He made even the silence of the stage impressive. John Burton as Lorkin, Campion's gambling partner, divided honors with the leading man. Alice Fleming made a charming Adele. The Colonel Moreau of Donald Bowes is one of the best things he has done. The rest of the co. was well cast, the play was well staged and its characters picturesquely dressed in the fashion of that day. The Lion and the Mouse opened 16, followed by Little Johnny Jones 22.

Arlington, the first of the season's popular-priced road attractions, appeared at the Hollie week 11 and played to capacity audiences who came to satisfy their own productions of the play. Frank Gumm's Orpheus and the Star of the show, the rôle of the grizzled old cattleman and owner of the Arden Ranch, deserves special mention. Alma Horner was an independent though lovable Bonita. The support was adequate. Business was good all week.

**JOHN F. LOGAN.**—OPERA HOUSE (Charles D. Hazzard): A Stubborn Cinderella 8; Fair 10; The New Minister Nov. 4. Morning, Moon and Night 15. De Wolfe Hopper 17. The King and Queen 19. The Dollar Mark Dec. 1. The Volunteer Organist 10.

**BAKER CITY.**—BAKER THEATRE (L. Pefferie): Harry Clifford in The Girl, the Man and the Game 14; fair co.; S. R. O. business. Damon and Pythian 17. The Cow and the Moon Nov. 1.

**SALEM.**—GRAND (John F. Cordray): Vicia Allen and the Game 14; fair co.; S. R. O. business. The Man and the Moon 15. The Cow and the Moon 16. JOHN F. LOGAN.

**JOHN F. LOGAN.**—OPERA HOUSE (Charles D. Hazzard): A Stubborn Cinderella 8; Fair 10; The New Minister Nov. 4. Morning, Moon and Night 15. De Wolfe Hopper 17. The King and Queen 19. The Dollar Mark Dec. 1. The Volunteer Organist 10.

**PEPPER.**—OPERA HOUSE (L. Pefferie): Harry Clifford in The Girl, the Man and the Game 14; fair co.; S. R. O. business. Damon and Pythian 17. The Cow and the Moon Nov. 1.

**PENNSYLVANIA.**—SCRANTON.

**SCRANTON.**—LYCUM (Thomas M. Gibbons): Paul Gilmore in The Bachelor 15; excellent co. to good business here and on its opening night was given a hearty welcome, besides a well merited hit by George Gumm. Sloane Murray as Millionaire Bendell is a success, and the and Mr. Gilmore were accorded numerous curtain calls. The others: Millions, Miss Shear, and Warren E. Lyon. The staging was excellent. A Born English Grand Opera 15 to Il Trovatore and Carmen 17, 18; very good. Hel

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All kinds of new and second-hand sets always  
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trict. Station, Bronx Subway  
7-11. Minutes.

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Beginning day of 1910, St. John's now be-  
ing used for the new and old. Want a  
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other uses. Address S. T. WILSON, Manager, Miss Opera House.

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Good Dramatic Man for Leads—capable of doing  
pantomime. Salary, \$50. Address  
**PANTOMIME**, care MISSION.

**DANCER WANTED**

Good classic male dancer—Ballet experience.  
Address **CLASSIC**, care MISSION.

Full Theatre here, will make the plans for the  
renovating and improving of the house. As soon  
as the plans are finished the work will be  
done. Manager Decking thinks that the work  
will be done in time to open the remodeled  
theatre by Thanksgiving with a permanent stock

**THEATRE**—ACADEMY (Phil Levy, res.  
Squaw Man 14, presented by a  
good co., to good business. The title-role  
was well done. W. Johnston, the girl  
was particularly realistic. Those in the cast  
were Curtis Lushmore, Ouida Foster, Mary  
Cone, Anna Denslow, Charles Foster,  
Alice Jones, J. Samuel Trayford, Harry  
Chambers, Harry Lyons, Mar-  
tin, Frank Stone, John R. Headley,  
James R. Keefer, Arthur Summers, Wolf  
Schoen, H. Cone, Jr., Jack Marvin,  
C. Edwards, Tex Gilson, Sam Pierce,  
Shirley, Norman Roberts, Maurice V.

A large and appreciative audience wit-  
the production of The Lottery Man at  
Nov. 14; the cast, although not the  
one was adequate. Bruce Brayton  
as the girl, while very satis-  
factory, was not the best. Eddie Stiles as Eddie Roberts was  
especially funny and scored a hit. Doro-  
thy and May Anderson was favor-  
able. The co. were Eddie Gray, Robert  
Frost, Fred Manatt, Dorothy Walters, Rexford  
and the attraction on burlesque day was  
Imperial Girls 18; a large house at  
the matinee and S. R. O. in the evening was  
the rule; pretty girls, funny comedians  
and a big co. were features. Human Hearts  
is good business; a good co. presented this  
popular and absorbing play at popular  
prices. Matrimony a Failure 20. Robert  
Kingsbury in Where the Trail Divides 21. Fiske  
in The Womping of the Groom 22, with  
a Gentleman Girl (Burlesque) 24.  
White's Gentle Girl (Burlesque) 24.  
Glover's Daughter 25. William H. Crane in  
Fisher and the Boys Nov. 4. Elsie Ferguson  
in Another 5.—ITEM: Beginning Oct. 24, the  
Grand Opera House, after having been devoted  
exclusively to vaudeville and motion pictures  
for the past two years, will become the home  
of the Grand Stock co. Irene Myers will head  
the co. and will be supported by Claude Daniels  
as leading man. The initial play will be The  
Vortex, which will run for three days, fol-  
lowed by The Belle of Richmond for the last  
half of the week. Manager Keeney formed this  
new stock co. at the request of numerous  
customers, who believe that local theatregoers will  
have more variety. Prices will range from a  
vaudeville to the houses played to big busi-  
ness in romantic and melodramatic productions.  
Popular prices will prevail and matines will  
be given on Tuesday, Thursday and Saturday.

**THEATRE**—FULTON OPERA HOUSE  
(A. Verner). The Time, the Place and the  
Girl 14, with a good co., including Thomas  
Casson, Jessie Webster, and Celeste Marie  
gave a good audience. James T. Powers in  
Havana 15, delighted a very large house; the  
star received excellent support from Eddie Ar-  
nold, Helen Darling, Geraldine Malone, Katherine  
Gemmell, Ernest Hare, Dave Andrade and a  
good chorus, and the stage settings were ex-  
ceptionally beautiful. Human Hearts 18, with good  
co., gave satisfaction to two fair-sized audi-  
ences. Robert Edison in Where the Trail Di-  
vides 19 scored strongly before a fair house;  
in response to prolonged applause he made a neat  
speech. Girls 20, with a good co., pleased a  
medium-sized audience. Matrimony a Fail-  
ure 20. The Squaw Man 21. Lauren Taylor in  
The Waiting 21. Seven Days 22.—ITEM:  
**FAMILY** (Edward Mozart). In their seventh  
week the Joseph King Stock co. produced Castle

17-22 to good-sized and well-preserved audiences.  
Emily Lasselle as Polly Eccles demonstrated  
that she is a sue comedienne. Nana Barnes  
as the Marquise de St. Maur was notably good.  
Clyde Franklin as Hon. George D'Airon, Ber-  
tram Miller as Captain Hawtree, Percy G. Hol-  
liker as Reuben, John M. Mac as Sam Gertler,  
Bob Turner as Dixon, George Lindner as  
Katherine, Eddie as Dixie, and others did  
well in their respective parts. The Fairy Farm 24-25.—ITEM: Robert  
Tempest, pianist, gave a delightful recital to a  
large audience at St. Mary's Hall 20, under  
C. A. Yecker's management.

**ALLEGTON**—LYRIC (W. H. Wormser):  
James T. Powers, with an excellent co., in  
Havana 14; Mr. Powers in the leading role  
kept the large audience in constant laughter  
and his son, Eddie, in the Big Show 15, was  
a big hit; was ably supported by Helen  
Darling, Eddie Arnold, Geraldine Malone,  
Gunnis, Davis, Arthur, Danner, and David  
Andrade; the co. did well in their respective  
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LATEST SPRING AND SUMMER  
IMPORTATIONS NOW READY  
Dress Suits a Specialty

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Specialist of Full Dress Units and Textiles.  
LADIES', STAGE AND STAGE GOWNS.  
Lace Stock, Prince Albert and English Walking  
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## WIG

For Soubrette, \$1.50; nice dark  
human hair on imported netting  
foundation; other colors, \$2.00  
each; by mail, 10c. more. G.  
KLIPPERT, Mfr., 248 4th Ave., New York.

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several exceptionally handsome Evening and Dinner  
Gowns and Wraps suitable for high-class Theatrical  
Wardrobe. M.M. NAFTAL, 745 Sixth Ave.

## Actors' Attention! Fur Lined Coat

Never worn, lined throughout with the best Australian mink with magnificent Persian Lamb collar. Will sell for \$35. cost \$175. Also Lady's Hat for Coat \$50. cost \$160.  
FORREST 118 East 28th St., New York.

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## GERTRUDE PERRY

LEADS—MARITANA, MY LADY, DIANA  
Pauline Co. Es foot.

to good business. The Merry Widow and the  
Married Man 17 pleased capacity.

**WELLSBORO.**—BACHE AUDITORIUM  
(Dartt and Dartt): Mountain Ash Male Chorus  
13 delighted a large audience. Paul Gilmore in  
The Bachelor Nov. 1.

**FREELAND.**—OPERA HOUSE (J. J. Mc-  
Menamin): Irene Myers co. 10-17; co. fair to  
fair business. Gorton's Minstrels 24.

**BRYCE, NASHVILLE.**—OPERA HOUSE (Ray  
Bush): California Girls 21.—ITEM: Manager

Bush has added a fine new \$300 picture machine.

**GIL CITY.**—THEATRE (George W. Low-  
der, res. mgr.): The Shoemaker 15 failed to  
please small house. Madame X 26.

**BELLEFONTE.**—OPERA HOUSE (Ed. F.  
Gorman): Gorton's Minstrels 12 pleased good  
house.

**LATROBE.**—SHOWALTER (W. A. Show-  
alter): The Lottery Man 21. Billy the Kid 24.  
The Squaw Man 28.

## RHODE ISLAND.

### PROVIDENCE.

**The Girl and the Kaiser's Initial Presentation—  
Women Ushers at Keith's.**

Lulu Glaser, surrounded by a very capable co.,  
opened at the Opera House 17 in The Girl and  
the Kaiser, marking the event as the initial  
performance in this country. The piece is far  
above the average run of musical comedy, and  
both press and critics are unanimous for a  
bright future. Miss Glaser is quite at ease  
with her new role and her clever comedy ability  
is apparent at all times. Mr. Hunter, Mr.  
Slavin, and Miss Decker are also pleasantly cast  
in good roles. Thomas A. Wise in A Gentleman  
from Mississippi 24-29.

The Empire continues to large houses with  
the best attractions obtainable at popular prices.  
The present vehicle is The Wolf, which is ad-  
mirably presented by fine casts. E. Fernandes  
and Thomas Burroughs share the comedy. Cecil  
Spooner in The Fortune of Betty 24-29.

The Westminster did good business with Billy  
Watson and his Girls from Happyland 17-22.  
Florence Belmont and Joe Buckley assist materi-  
ally in the success of the performance. Rents-  
Santley co. to follow.

One of the best bills of the current season  
was offered at Keith's, featuring the Curtis  
Herring aeroplane as the headliner. Jack Wil-  
son scored a big hit and Valerie Berger's Play-  
ers appeal in a bright sketch. Others include  
Elphie Snowden and Earl Beauchamp. Charles  
Bowser-Hinkie and co., Stella Morisini's  
animals, Edwards, Van and Tierney, Lila Pant-  
zer and Mabel Wayne.

The performance of The Girl and the Kaiser  
at the Providence Opera House was the first  
in this country to attract a distinguished gathering  
of theatrical men to the city. The Meers,  
Shubert were attentive admirers.

The Boston Symphony is scheduled for a con-  
cert in Infantry Hall Nov. 5.

Mr. Lovenberg, of Keith's, is the first manager  
in this city to retain women ushers. This innova-  
tion was put into practice a week ago.

H. F. HYLAND.

**PAWTUCKET.**—KEITH'S THEATRE (David E. Buffington): The Crooke Slave's Re-  
venge 10-17 to good business. The Queen of the  
Coconuts 17-22 to good business. Miss Hagen  
as Draga Maschin was excellent; Leah Hallack  
had a good part and made much of it; Henrietta  
Bagley as Madame Maschin was good; Eileen  
Congriff as Dolly Jenkins was good; the  
ladies wore some elegant costumes; Jack Chag-  
non as King Alexander looked and acted the  
part excellently and won applause; Carl Bickert  
was good as Prince Markovitch; Danny Bagwell,  
a newcomer as comedian, made quite a hit, and  
made good; Henry Hebert, Jack McGrath as  
Pavlo, and Saratoff was very good; Howard  
Benton was good as Francis; Florence Nolan  
was excellent as Mother Ursula; Albert Lando  
as Jovan was good; the piece was well staged  
by Director Lando. On Thanksgiving Day 24-  
29.

**NEWPORT.**—OPERA HOUSE (Ellis B.  
Haines, res. mgr.): Frank Daniels in The Belle  
of Brittany 8; enthusiastically received by large  
house. William Hodge in The Man from Home  
15.

**SOUTH CAROLINA.**

**COLUMBIA.**—THEATRE (F. L. Brown):  
Human Hearts 15; fair to fair house. Maude  
Adams in What Every Woman Knows 9; ex-  
cellent to S. R. O. Sins of the Father 20.  
Miss Ananias 21.—ITEMS: The leading man,  
Mr. Pahr, of Sins of the Father co., having  
been drowned at Wilmington, N. C., last week.  
Thomas Dixon will play the part.—Five hours  
after the tickets for appearance of Maude  
Adams were placed on sale, the S. R. O. sign  
was displayed.

**FLORENCE.**—AUDITORIUM (F. Brand):  
Thomas Dixon in The Sins of the Father 18.—  
ITEM: Mr. Dixon appears in place of Rob-  
ert Barton Pahr, who was drowned 18. House  
sold out in advance.

**CHARLESTON.**—ACADEMY (Charles B.  
Matthews): Starkey's Players 10-15; concluded  
a profitable engagement. Sins of the Father  
21, 22. Frederick Wards 24, 25. Abora Opera  
co. 26, 27.

**GREENVILLE.**—OPERA HOUSE (B. T.  
Whitmore): The Summers Stock co. 1-20.  
The Man on the Box 21. Human Hearts 22, and  
matinee.

**ABBEVILLE.**—OPERA HOUSE (O. B.  
Cheesbrough): The Man on the Box 24. Sins of  
the Father 27.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (Fred  
Beecher): The Man of the Hour 9; excellent  
co. to capacity. Romeo and Juliet 11 pleased  
a good house. The Messenger Boy 14-15 fair  
co. to good business. The Girl from the U. S.  
15; good co. to house. George Whiting 16 in  
The Joe Rider 8; Elmo 17. Daniel Boone  
18. Pair of Pinks 20. The Barber 21. The  
Girl and the Drummer 22. William Mc-  
Cauley 23 in Classmates.

**WATERFORD.**—GRAND (O. H. Du-  
mand): Just a Woman's Way 15; fair co.  
poor business. The Climax 18; very good  
co. Chase-Lister co. 17-22.

## TENNESSEE.

**CHATTANOOGA.**—ALBERT (P. B. Al-  
bert): The Soul Kiss 11 pleased fair business.  
A Gentleman from Mississippi 13 pleased good  
business. Frederick Wards in Timon of Athens

19. The Girl Behind the Counter 20.—LYRIC  
(H. G. Cassidy): Blanche Walsh 14 pleased ca-  
pacity. Adelaide Thurston in Miss Ananias  
17. Otis Skinner in Your Humble Servant 18.—  
BIJOU (O. A. Neal): In Old Kentucky 15-  
16 pleased good business. St. Elmo 17-19.

**KNOXVILLE.**—STAUB'S (Fritz Staub):  
The Soul Kiss 12; good business. Blanche  
Walsh in The Other Woman 15 delighted large  
house. Otis Skinner in Your Humble Servant 17;  
large and appreciative audience. The Great  
McKee 18-20. The Man on the Box 21. The  
Gentleman Knows 24.—BIJOU (Fred Martin):  
Martin Alspach in St. Elmo 20-22.—GRAND  
(Frank Rogers): Vaudeville 15-22 to good busi-  
ness.

**COLUMBIA.**—OPERA HOUSE (William  
Barber): Frederick Wards in Timon of Athens  
18 pleased fair audience; two curtain calls;  
Machinery 20. Cat and the Fiddle Nov. 3. Girl  
from the U. S. A. 7.

**BRISTOL.**—HARMLING OPERA HOUSE  
(Harry Bernstein): McEwen in The Master  
Magician 21, 22, matinee and night. Vogel's Min-  
strels 26, matinee and night.

## TEXAS.

### DALLAS.

**Audiences Increased with Each Performance  
of Billy—Louis Kelso Led the Fun.**

That very amusing and breezy comedy, Billy,  
with Sidney Drew, S. Bankie Drew, and Miss  
Drew, "drew" well for four consecutive nights  
10-13 at the Greenwall to audiences of medium  
size at the opening, increasing to large at the  
close of the engagement. Black Patti (Biscuit  
Jones) all out the world 14, 15 with her  
dusky troubadour. The Honeymoon Trail 17;  
one performance only, but a good one. This  
production of J. Mort Singer's has not seen  
Broadway as yet (and Broadway is the loser).  
Louis Kelso lead in the funmaking, the supporting  
co. was good and all parts well sustained.  
Dustin Farnum in Cameo Kirby follows soon,  
as will Clara Lipman in Lulu's Husband.  
L. L. PANDIES.

**SAN ANTONIO.**—OPERA HOUSE (Sidney  
H. Weis): Happy Hooligan 12; poor co. to ca-  
pacity business. The treat of the season thus  
far was Dustin Farnum in Cameo Kirby 14, 15.  
Cameo Kirby of Dustin Farnum was a  
work of art; Mr. St. James as Larkin Bance;  
Nora Shelly was a very sweet Adele; her work  
was above criticism. Smart Set, 16, 17. Honey-  
moon Trail 19, 20. Clara Lipman in The Marriage  
of a Star 21, 22. Lulu's Husband 23, 24.  
Walker Whiteside in The Melting Pot 25.  
Black Patti 30, 31. Al. G. Field Nov. 5.  
Wilton Lackey 8, 9. Jeff De Angels 10, 11.  
A Gentleman from Mississippi 12.—ROYAL  
(Joyce Spencer): Another good bill week 3-15,  
playing to good business; in fact business is  
better each week. Lois Milton and co. in That  
Girl were good; Willa and Collins in the Rajah  
were fair; Irving Newhall and Dode Phelps in  
The New Girl and the Bootblack were fair;  
the Twin City Quartette were not so good this  
year as last year; Donna Mayne co. was open-  
ing.

HADEN F. SMITH.

**WACO.**—AUDITORIUM (Aaron Laskin).—  
ITEMS: This theatre is the principal play-  
house; in fact, the only one in this city. It  
has just undergone a remodeling, which now  
renders it one of the most modern and up-to-  
date playhouses in the South. On account of  
the remodeling and change in management, busi-  
ness is under the Shubert booking. This play-  
house is under the Shubert booking.

The season properly opened with Dustin Farnum in Cameo  
Kirby 18, a splendid rendition to a large house.  
The Booking shows many fine attractions com-  
ing.—MAJESTIC (William B. Fairman):  
Vanderbilt and pictures opened 17; two per-  
formances each evening, to fair houses.

**FORT WORTH.**—B. Y. E. B.'S' OPERA  
HOUSE (P. W. Greenwell): Black Patti and co.  
pleased good business 12, 13. Sidney Drew  
in Billy 14, 15; cowbells fair business at  
three performances; Mr. Drew and his clever  
leading woman, Ines Plummer, received gen-  
eral approbation. Happy Hooligan 17; poor at-  
traction, to poor houses. Dustin Farnum in  
Cameo Kirby 19. Queen of the Moulin Rouge 21.  
Clara Lipman 24, 25. Honeymoon Trail, with Arline Boiling and Louis Kelso, 26, 27.

**CORSCIANA.**—MERCHANTS' OPERA  
HOUSE (W. E. Horman): Smart Set 4 to top-  
heavy house. Wilshire 5 pleased a fair house.  
Belle Allen Comedy co. 6-8 to light business.  
Happy Hooligan 15. East Lynne 20. Honey-  
moon Trail 21. Lulu's Husband 25. Yankee  
Doodle Detective 27. Down in Dixie Minstrels  
28.

**TEMPLE.**—EXCHANGE OPERA HOUSE  
(Boy Ballings): Smart Set co. Sept. 26; good  
house. Smart Set co. second engagement, 15.—  
ITEM: Manager Vogel of the Airdome is  
building a new vaudeville theatre on First  
Street, opening date 27. Seating capacity,  
500.

**COMANCHE.**—OPERA HOUSE (E. W.  
Harris): Cosmopolitan Players 10-15, present-  
ing escapades from the Harem, Facing the Mu-  
nicipal 8, Elmo, North Carolina Folk, The Girl  
from the Golden West, Old Dan Tucker, The  
Hand of Man; good co. to small business.  
Charles L. Newton's East Lynne co. 22.

**BRYAN.**—COLONIAL (Johnson and Lau-  
rence): Sidney Drew in Billy 7; good per-  
formance; excellent business. Smart Set 8; good,  
to fine house. Marie Neilson co. 17-19. Down in  
Dixie Minstrels 20. Local talent 25.

**SULPHUR SPRINGS.**—JEFFERSON (J.  
B. Thomas): The Cat and the Fiddle 14; S. R.  
O.; performance fair. Yankee Doodle Detective  
18; light business; performance poor.

**GROSSECK.**—OPERA HOUSE (Anglin  
Brothers): Charles L. Newton's East Lynne co.  
15; fairly pleased good business.

## VERMONT.

**BRATTLEBORO.**—AUDITORIUM (George  
F. Fox): Bennett and Moulton co. 10-15 in  
Daughters of the People. Shattered Lives, Way  
of the West, Secret Service, Lucky Jim, A Good  
Fellow; matinees; St. Elmo, and The Coward;  
good business. The Blue Mouse 17 pleased  
large house.

**NEWPORT.**—LANE'S OPERA HOUSE (H.  
B. Lane): The Man on the Box 10; excellent  
co.; pleased fair house; John Moran capi-  
tated the house. The Wolf 11; excellent co.;  
pleased good house; a pleasing performance in  
every way and delightfully staged. The Blue  
Mouse 20.

**ST. ALBANS.**—OPERA HOUSE (T. B.  
Wauchope): The Man on the Box 15; excellent  
co. to good business. The Blue Mouse 21.

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## COLLINS,



**GILMORE, PAUL** (Fred Gilmore and Carl Gilmore, mgrs.): Homestead, Pa., 26; Binghamton, N.Y., 26; Atlanta, Ga., 26; Victoria 26.  
**GIRL FROM RECTOR'S** (A. H. Woods, mgr.): Davenport, Ia., 26; Milwaukee, Wis., 27-30; Madison 31; Dixon, Ill., Nov. 1.  
**SPRINGFIELD** 2; Peoria 3; Bloomington 4; Danville 5.  
**GIRL FROM RECTOR'S** (A. H. Woods, Co., mgr.): Hot Springs, Ark., 26; Pine Bluff 27; Greenville, Miss., 26; Vicksburg 29; New Orleans, La., 30-Nov. 1.  
**GIRL FROM THE U. S. A.** (Central): Harry Scott, mgr.): Am. 1, 26; Atlanta 27; Carrollton 28; Birmingham 29; Valley 31; Shadandoah Nov. 1; Ossceola, Neb., 3; Fairbury 4; Kearney 5; Grand Island 6.  
**GIRL FROM THE U. S. A.** (Eastern; Harry Scott, mgr.): Elkhorn, W. Va., 26; Parsons 27; Cumberland, Md., 29; Meyersdale, Pa., 31; Somerset Nov. 1; Scottsdale 3; Morgantown, W. Va., 31.  
**GIRL FROM THE U. S. A.** (Southern; Harry Scott, mgr.): Natchez, Miss., 26; Brookhaven 27; Lexington 28; Starkville 29; Macon 31; Aberdeen Nov. 1; Amory 2; Okolona 3; Corinth 4; Columbia 5.  
**GLASER, VAUGHN** (Vaughn Glasser, mgr.): Minneapolis, Minn., 23-29; Chicago, Nov. 30-Nov. 1.  
**GOODWIN, NAT** (Klaw and Erlanger, mgrs.): Louisville, Ky., 24-26; Lexington 27; Evansville, Ind., 28-30; Decatur, Ill., 29; St. Louis, Mo., 30-Nov. 1.  
**GRAUSTARK** (Eastern; Baker and Castle, mgrs.): Centerville, Ia., 26; Trenton, Mo., 21; Brookfield 26; Gallicotco 29; Kansas City 31-Nov. 5.  
**GRAUSTARK** (Southern; Baker and Castle, mgrs.): Orlando, Fla., 26; Orlando 27; Tampa 28-29; Brunswick, Ga., 31.  
**GROSSMITH, WEEDON** (Daniel Arthur, mgr.): New York city Oct. 31-Nov. 1.  
**HACKETT, JAMES K.** (William A. Brady, Idd., mgr.): Vancouver, B. C., 26; Victoria 27; Bellingham, Wash., 28; Everett 29.  
**HANS HANSON** (Louis Reis, mgr.): Aberdeen, S. D., 26; Bowditch 27; Ipswich 28; Faulkton 29.  
**HARNED, VIRGINIA** (Arthur J. Aylesworth, mgr.): Stockton, Cal., 26; Fresno 27; Woodland 28; Chico 29; Ashland, Ore., 31; Medford Nov. 1; Grants Pass 2; Eugene 3; Albany 4; Corvallis 5.  
**HILLIARD, ROBERT** (Frederic Thompson, mgr.): Cincinnati, O., 24-26.  
**HODGE, WILLIAM** (Lester and Co., mgrs.): Buffalo, N. Y., 24-26.  
**HOMIE** (Byron Chandler, mgr.): Boston, Mass., 10—indefinite.  
**HOUSE OF A THOUSAND CANDLES** (Slim Allen, mgr.): Charleston, W. Va., 26; Huntington 27; Ironton, O., 26; Lexington, Ky., 29.  
**HUNTELLY, G. F., AND HATTIE WILLIAMS** (Charles Frohman, mgr.): New York city Sept. 18-Oct. 20; Brooklyn 21-Nov. 5.  
**ILLINGTON, MARGARET** (Edw. W. Elsner, mgr.): Seattle, Wash., 24-27; Spokane 28; **IN OLD KENTUCKY** (Litt and Dingwall, mgrs.): Birmingham, Ala., 24-29; Memphis, Tenn., 31-Nov. 5.  
**IN THE BISHOP'S CARRIAGE** (Baker and Castle, mgrs.): Bayonne, N. J., 24-26; Paterson 27-30; Berwick, Pa., 31.  
**IS MARRIAGE A FAILURE?** (David Belasco, mgr.): Brooklyn, N. Y., 24-29; New York city 31-Nov. 5.  
**JOSHUA SIMPKIN**: Bay, N. D., 26; Williams 27; Culbertson, Mont., 28; Glasgow 29.  
**KALICH, BERTHA** (Moses Shubert, mgrs.): Cincinnati, O., 26; Toledo 27; Cleveland 28; New York city Oct. 20-Nov. 5.  
**KENTUCKIAN** (Howland and Clifford, mgrs.): Rochester, N. Y., 24-26; Syracuse 27-28.  
**LACKAWA, WILTON** (Lester and Co., mgrs.): Denver, Colo., 24-29.  
**LENA RIVERBIRD**: Kansas City, Mo., 22-29.  
**LIGHT ETERNAL** (M. R. Rice, mgr.): Chicago, Ill., 15-Nov. 19.  
**LILY, THE** (David Belasco, mgr.): Boston, Mass., 10-29; Worcester 31-Nov. 5.  
**LORIMER, WRIGHT** (William A. Brady, mgr.): New Haven, Conn., 27-29; Springfield, Mass., 31-Nov. 5.  
**LOST TRAIL** (Wills Amusement Co., mgr.): Battle Creek, Mich., 26; Kalamazoo 27; Charlotte 28; Lansing 29; Saginaw 30; Chelesa 31.  
**LOTTERY MAN** (Moses Shubert, mgrs.): Iowa City, Ia., 26.  
**LOTTERY MAN** (Moses Shubert, mgrs.): Wallace, Ia., 26; Minocqua, Mont., 27; Anaconda 28; Butte 29.  
**LOTTERY MAN** (Eastern; Moses Shubert, mgr.): Fairmount, W. Va., 26; Franklin 27; Minkerton 28; Charleston 29; Huntington 30; Fairmont 31; Wheeling 2, 3.  
**MADAME X** (Southern; Henry W. Savage, mgr.): Brooklyn, N. Y., 24-26; Philadelphia, Pa., 31-Nov. 5.  
**MADAME X** (Eastern; Henry W. Savage, mgr.): Columbus, O., 26; Lincoln 27; Bechtice 28; Fairbury 29; Grand Island 30; Kearny 31.  
**MADAME X** (Western; Henry W. Savage, mgr.): St. Paul, Minn., 23-25; Minneapolis 31-Nov. 5.  
**MAN OF THE HOUR** (Felix Haney's): Knoxville, Tenn., 24-29; Birmingham, Ala., 31-Nov. 5.  
**MAN ON THE BOX** (F. H. Trousdale, mgr.): Webb City, Mo., 26; Ft. Scott, Kan., 27; Moxell, Mo., 28; Harrison, Ark., 29; Eureka Springs 31; Rogers Nov. 1; Fayetteville 2, 3; Van Buren 3; Clarksville 4; Russellville 5; Morristown 6.  
**MAN ON THE BOX** (G. C. Trousdale, Broth. and mrs.): Lincoln, Kan., 27; Abilene 28; Junction City, Kan., 28; Glascow 29; Downs Nov. 1; Osborne 2; Holt 3; Clyde 4; Belleville 5.  
**MAN ON THE BOX** (Boyd Trousdale, mgr.): Norfolk, Neb., 26; Wayne 27; Vermillion, S. D., 28; Yankton 29; Mitchell 31; Plankinton Nov. 1; Kimball 2; Chamberlain 3; Alexandria 4; Sioux Falls 5.  
**MANN, LOUIE** (William A. Brady, mgr.): New York city 24-29.  
**MANTLE, ROBERT** (William A. Brady, mgr.): Cleveland, O., 24-29.  
**MASON, JOHN** (Moses Shubert, mgrs.): Los Angeles, Calif., 24-29; San Diego 30, 31.  
**MELVILLE, HOME** (J. E. Sterling, mgr.): Chicago, Ill., 23-Nov. 5; Director 6.  
**MESSAGE FROM RENO** (H. M. Horstheimer, mgr.): Glendale, Calif., 26; Los Angeles 27; Sacramento 28; San Jose 29; San Francisco 30; Sacramento 31; San Jose 32; San Francisco 33; Los Angeles 34; San Jose 35; San Francisco 36; Los Angeles 37; San Jose 38; San Francisco 39; Los Angeles 40; San Jose 41; San Francisco 42; Los Angeles 43; San Jose 44; San Francisco 45; Los Angeles 46; San Jose 47; San Francisco 48; Los Angeles 49; San Jose 50; San Francisco 51; Los Angeles 52; San Jose 53; San Francisco 54; Los Angeles 55; San Jose 56; San Francisco 57; Los Angeles 58; San Jose 59; San Francisco 60; Los Angeles 61; San Jose 62; San Francisco 63; Los Angeles 64; San Jose 65; San Francisco 66; Los Angeles 67; San Jose 68; San Francisco 69; Los Angeles 70; San Jose 71; San Francisco 72; Los Angeles 73; San Jose 74; San Francisco 75; Los Angeles 76; San Jose 77; San Francisco 78; Los Angeles 79; San Jose 80; San Francisco 81; Los Angeles 82; San Jose 83; San Francisco 84; Los Angeles 85; San Jose 86; San Francisco 87; Los Angeles 88; 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**CHINNATE SOLDIER** (F. C. Whitney, mgr.): Chicago, Ill., Sept. 25—Indefinite.

**CHINNATE SOLDIER** (F. C. Whitney, mgr.): Boston, Mass., Oct. 17—Indefinite.

**CHINNATE SOLDIER** (F. C. Whitney, mgr.): Chicago, Ill., Oct. 10—Indefinite.

**CLIFFORD, HILLY** (Bob Le Roy, mgr.): Hoboken, N. J., Oct. 26; Aberdeen 27, Olympia 28.

**CLIFF AND THE MOON** (Chas. A. Bellas, mgr.): Portland, Ore., 25-26; Vancouver, Oct. 26; The Dalles, Ore., 27; Baker City, Ore., 28; Boise, Idaho, 2, 4, 6; Pocatello 4, Ogden, 4, 6.

**DAN CUPID** (J. K. Vetter, mgr.): McCook, Neb., 25-26; Republic City 27; Norton, Kan., 28.

**DANCE DEVIL DAN** (W. F. Mass, prop.): Catawba, Pa., 26; Bloomsburg 27; Berwick 28.

**DILL, MAX M.**: San Francisco, Cal., Oct. 24.

**DIMIN' MAN** (Wm. A. Brady, mgr.): Denver, Colo., 24-25.

**DIMIN' PRINCESS** (Charles Frohman, mgr.): New York, Oct. 17—Indefinite.

**DIMIN' MAN** (Law Fields, mgr.): New York, Oct. 11—Indefinite.

**DIMIN' PRINCESS** (Mort H. Singer, mgr.): Milwaukee, Wis., 25; Albert Lea 27; Owatonna, Minn., 26; La Crosse, Wis., 28.

**DIMIN' MAN** (Wm. A. Brady, mgr.): Milwaukee 2, Ottumwa 3; Ottumwa 4, Moline, Ill., 5; Davenport, Ia., 6.

**DRUGIST SHOP** (Henry W. Savage, mgr.): Toledo, Ohio, 25-26.

**FLOWER IN THE RANCH**: York, Neb., 26.

**FLYERS OF 1910** (Florens Siegfried, mgr.): Indianapolis, Ind., 24-25.

**GRANGER, ADELINA** (Klaw and Erlanger, mgr.): Chicago, Ill., 17-20.

**GIRL BEHIND THE COUNTER** (Law Fields, mgr.): New Orleans, La., 23-25.

**GIRL IN THE TAXI** (A. H. Woods, Co., New York City, Oct. 14—Indefinite.

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**GIRL IN THE TRAIN** (Charles Dillingham, mgr.): New York city Oct. 8—Indefinite.

**GIRLIE** (Frederic Thompson, mgr.): Springfield, Mass., 26, 27; Brooklyn, N. Y., 21.

**GUARDIANS OF LIBERTY** (Mort H. Singer, mgr.): Portland, Ore., 23-25; The Dalles 26; Walla Walla 27; Baker City, Ore., Nov. 1.

**GUARDIANS OF LIBERTY** (Mort H. Singer, mgr.): New York City, Oct. 26—Indefinite.

**HABAN, THE FLUTE PLAYER** (Oscar Hammerstein, mgr.): New York city Sept. 26—Indefinite.

**HAPPY Hooligan** (Gus Hill, mgr.): Muskegon, Mich., 26; McAlester 27; Ft. Smith, Okla., 28; Little Rock 29.

**HENRY, RAYMOND** (Cohan and Harris, mgr.): Washington, D. C., 24-26.

**HONEYMOON TRAIL** (Fitzgerald and Kelly, mgr.): Wichita Falls, Tex., 26; Amarillo 27; Ciudad, Colo., 28; Rocky Ford 29; Denver 30; Victor 31.

**HIS PANAMA** (Al. Rich Production Co.): Memphis, Tenn., 25-29; Atlanta, Ga., 31-Nov. 5.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Here is a mild slap on the wrist for THE MIRROR film reviewers, printed in the last Essanay Guide under the heading of "The Cannery":

(Certain phrases which ought to be bottled)  
The Critic: "Jersey Scenery," "Camera Consciousness," "but" and "if."

It would be a fine thing, indeed, if the reviewers could forever dispense with references to Jersey scenery, camera consciousness and variations from these terms which are intended to convey the same meanings, but (sic) if (sic) these iterations and reiterations are ever to cease, the picture faults that call them forth must first cease or the reviewers must shut their eyes to them. Anyhow, the Essanay people need not worry. They are surely exempt from criticisms for producing Wild West pictures in Jersey localities and they have apparently cut down camera consciousness to a minimum. As for the "but" and "if" complaints, why not eliminate "and" and "the"?

\* \* \*

Just the same, the Wild West pictures as a rule (not all of them) call for more criticism than they usually get. The Spectator is reminded of this fact by a communication which he recently received from an interested reader and which is worth printing in full, even to the appeal for advice at the end:

EAST CAMBRIDGE, MASS., Oct. 5, 1910.  
To The Spectator:

SIR.—Being an aborigine with Latin blood I am naturally interested in Indian and Mexican motion photography. I prefer THE MIRROR's reviews to any other. I notice that the producers of Indian and Western pictures, produce pictures more for effect than reality, for instance; why do squaws and young bucks wear feathers, why do cowpunchers buy and sell things with paper-money and why does the poor Mexican peon wear the same fancy costume as the wealthy one? But most of all where do these people get their idea of Western life? I was born in the West and lived in California for 15 years and in that time I never saw a cowpuncher who wore his chapeos within the house nor did I ever see one of those things they call a cowgirl—of course I do not mean a horsewoman, but a girl who wore divided skirts, was armed to the teeth—and punched cattle. This only goes to show the many faults which of course causes the uplifters to attack such films. The Independents are mostly guilty of this fault. Here are some films that suggested the West to me: RAMONA, Unexpected Help, The Way of the Redman, The Padre's Secret and a few others I do not recall. The Independents have failed to suggest to me any Western life in their Western films. For this reason, having gained a sensible idea of the profession, through THE MIRROR I enclose a few small "photos" of myself and ask the Spectator if they are worthy of anybody's notice. If they have at least one good point in them I will adopt the profession. Success to THE MIRROR.

THE WOLF.  
A faithful "Mirrrorite."

Some of the points made by "The Wolf" have been frequently made in THE MIRROR reviews, but others are new and worth the careful attention of picture producers. As for the request for advice on adopting the profession, the two photographs referred to are too indistinct in detail to serve as a basis for forming an opinion, but judging from the sound sense indicated by the above criticisms of Western films, The Spectator is of the opinion that "The Wolf" would be a valuable acquisition for more than one film producing company. He can do no worse than try, at any rate.

\* \* \*

In a recent letter from Captain Peacock, of Los Angeles, occurred the following paragraph which The Spectator held out for further remarks:

When, oh when, will motion picture "actors" give up using make-up on their faces? I suppose they cannot "act" without it, and that is the reason they are not plying their trade behind the footlights. Some day, I know, the best producers will come to the conclusion that photography is photography and that the sunlight does not call for artificial aid as does the glare of stage lights. The first producer who dis-



CHARLES KENT, A VITAGRAPH DIRECTOR

Charles Kent is an actor of international reputation whose Svengali in A. M. Palmer's Trilby company was a masterpiece of dramatic art and placed Mr. Kent's name among the foremost of his profession. His great histrionic powers were again brought into prominence in Mrs. Fluke's Mary Magdalene and established in Henrietta with

covers this will greatly please the discerning public.

When will "actors" lay aside the grease paint? Why, when they drop their stage mannerisms, such as always pausing and looking back when about to exit; when they learn to write a letter with more than two or three hasty scratches of a pen; when they become able to wipe perspiration from the face with a good healthy wipe instead of merely dabbing the face with a handkerchief; when, in short, they realize that picture acting is merely the art of appearing absolutely natural and unconscious while clearly conveying the meaning of the action. However, Captain, grease paint is still necessary in making up character parts and for use in studio work. There appears to be no way to dispense with it altogether.

\* \* \*

It is not worth while paying attention to the general run of picturephobia letters written to the daily newspapers, but here is one that carries its own evidence of inveracity so convincingly that the impulse to reprint it cannot be resisted. It appeared in the New York Tribune, Oct. 20, and is signed by John P. Davis of Newark, N. J. Mr. Davis declares that he had twenty-two minutes to wait for a train and during the wait entered a moving picture show. He then goes on to say:

Robson and Crane. To enumerate his many successes in drama and comedy would be impossible in the space allotted. Mr. Kent has been a director for the Vitagraph Company of America for the last three years, during which time he has staged a number of large and elaborate pictures, notably Lancelot and Elaine and The Life of Moses.

In exactly seventeen minutes the following "anairs" were shown. Three foolish women running away from and returning to their "easy" husbands, one white man killing about 470 Indians to save his "loved one," a village of "old maids" at bedtime, good and sane people being railroaded to and held in crazy houses by bad and insane people, "bighorned people" starving for the sake of fashions, retribution of the ill minded and so on.

It doesn't require an expert mathematician to figure out how much of a prevaricator Mr. Davis is. He has described six picture subjects in addition to the "so on" and it takes from eight to eighteen minutes to run each picture. He saw them all in seventeen minutes. Possibly Mr. Davis was so interested in the pictures that he lost an hour without knowing it, or he may have spent his seventeen minutes looking at misleading posters on the outside.

\* \* \*

The proposed amendment to the pending municipal motion picture censorship ordinance for New York City, to the effect that a committee of twenty-five shall censor all stage entertainments, must evoke a smile, and may have been intended as a clever means of showing how absurd the entire censorship idea is. However, the esteemed New York Sun takes it all in earnest, and while approving municipal censorship for "cheap moving pictures" and the "holes" where they are exhibited, it gravely and very sensibly argues that

censorship of the theatre is not needed. "The public," says the Sun, "is the best censor that the stage could have," and it goes on to argue that the public by refusing to patronize improper entertainments have kept the stage clean. All of this, even admitting the bad character of many Broadway offerings, is very true and applies to pictures with equal force, although the Sun cannot see it that way. On the contrary it assumes that a higher sort of morality and intelligence abides in the patrons of the regular theatre than in the many millions who go to the pictures. It is impossible to believe that the Sun can knowingly be so insufferably snobbish.

A little study of the Independent field reveals the astonishing fact that there are nineteen makers now releasing films through the Sales Company, with two other companies actively announcing early releases, although it is not stated whether they will go it alone or operate through the same distributing agency as the others. The nineteen companies are releasing at present twenty-four reels per week and there are rumors of increases. When the two new companies get into operation there will be at least twenty-six reels per week for the Independent exchanges to absorb. These exchanges, according to the statements of the Sales Company, number fifty-four. Anybody with a knowledge of the business can figure for himself how much chance some, of the twenty-one producing companies have to market a paying number of copies

their productions. However, the companies that have the reputation of turning out creditable films should and probably do secure a profitable business. It is merely the question of superior quality in the Independent field as it is in the Licensed field. There is always room for the best at the top.

THE SPECTATOR.

## IMPORTANT EDISON ISSUES.

Mile. Pilar Morin appears in another Edison production, The Key of Life, to be released Nov. 1.

The boy scout movement is pictured in the Edison release of Nov. 2. The active assistance of Ernest Thompson Seton was had in the making of this film. On the same reel is Riders of the Plains, with genuine cowboys, Indians and scenic backgrounds pictured in Canada.

A railroad story of the Canadian Rockies, The Little Station Agent, another film made during the recent Western Canadian trip, will be released Nov. 4. Still another film made during this trip is announced for Nov. 8. It is A Trip Over the Rocky and Selkirk Mountains. On the same reel will be a comedy, The Lassie's Birthday.

Other announcements are: Nov. 9, The Charmer, a farce-comedy; Nov. 11, The Adoption, a drama, by Roy Norton; Nov. 15, Into the Jaws of Death, a melodrama, in which an American fireman is the hero.

## AMERICAN CHANGES RELEASE DATE.

The new American Film Manufacturing Company, of Chicago, has changed its regular release date as indicated by the following statement received by telegraph: "In accordance with request tendered us by the greater majority of independent film exchanges we have decided to change our release days to Mondays and Thursdays of each week, and have postponed our first release dates to Nov. 14 and 17."

Officers of the company are already on the road with copies of the first releases which will be exhibited in the independent exchanges throughout the country for the enlightenment of the exchange men and exhibitors.

## PROPOSED CENSOR FOR ST. LOUIS.

A film censor bill has been introduced in St. Louis Council, the chief of police being designated as the censor, or some one appointed by him. It is proposed that no film not approved may be exhibited under a penalty of a fine of from \$25 to \$500.

## THE PENN OF PHILADELPHIA.

Messrs. Durst and Balfour, of the Penn Motion Picture Company of Philadelphia, a new independent concern, were at the Kink Edward last week and engaged twenty-two people for their stock company.

## "MIRROR" MERIT LIST

### REMARKABLE INTEREST MANIFESTED IN MOTION PICTURE MERIT LIST

Contest Started Last Week in "The Mirror" Brings Many Prompt Responses—Some of the Films for Which Votes Have Been Received—Each Voter May Name Ten Favorite Films—Coupon Printed Below.

The voting contest started last week in *The Mirror* for the purpose of establishing, according to critical public opinion, a motion picture "merit list" has met with a remarkably spontaneous response from *Mirror* readers. At this writing, less than three days after *The Mirror* reached the Eastern newsstands and before it has reached many Western States, there are enough votes in to make a respectable showing. One significant circumstance that is apparent thus early in the contest is the wide range of motion picture subjects that appear to find favor with the voters. Each voter appears to select for at least a part of his list a different set of pictures from the other voters, although there are a number of admittedly strong favorites that are found in a considerable number of lists.

Another point that becomes clear is the difficulty that some of the voters have in remembering the titles of the pictures they desire to vote for. They can describe them but cannot name them. In order to facilitate this class of voting, voters may write brief descriptions of the films they wish to include in their lists and if *The Mirror* judges can identify the films from the descriptions the votes will be counted as intended. If the descriptions are impossible to identify they will be published as written with the hope that some reader may furnish the desired information. This procedure may involve much extra work, but it is believed that it will add substantially to the interest of the contest and its ultimate fairness to make it well worth while.

Among the film subjects for which votes have been cast up to this writing are the following:

*The Prince and the Peasant* (Bio.), *The Shepherd and the Maid* (Gau.), *The Burning of Rome* (Selig). *The Little School Teacher* (Bio.), *Mosart's Last Requiem* (Gau.), *The Unchanging Sea* (Bio.), *The Twisted Trail* (Bio.), *Her Mother's Wedding Gown* (Vita.), *Last of the Saxons* (Vita.), *The Gray of the Dawn* (Reliance), *Willie Poggy* (Bio.), *Thomas à Becket* (Vita.), *A Family Feud* (Vita.), *Cleopatra* (Pathé), *The Millionaire Cowboy* (Selig), *Sweet and Twenty* (Bio.), *Rose o' Salem* (Bio.), *The Necklace* (Bio.), *Pippa Passes* (Bio.), *The Purgahon* (Bio.), *One Famille* (Edison), *John Paul Jones* (Edison), *The Hand of Justice* (Pathé), *Manon* (Pathé), *A Summer Flirtation* (Pathé), *Maseppa* (Selig), *Uncle Tom's Cabin* (Vita.), *The Cloister's Touch* (Bio.), *Courship of Miles Standish* (Selig), *Rose Leaves* (Vita.), *For the Honor of the Family* (Bio.), *More Than His Duty* (Edison), *The Price of Jealousy* (Kalem), *Electra* (Vita.), *Faust* (Edison), *Love To One Another* (Pathé), *Ramona* (Bio.), *Nellie's Farm* (Vita.), *Faithful* (Bio.), *Richeleau* (Vita.), *Pardners* (Edison), *The Three of Them* (Vita.), *The Oath and the Man* (Bio.), *The Broken Doll* (Bio.), *The Song That Reached His Heart* (Edison), *The Clown and the Minister* (Lubin), *The Chinak at Golden Gulch* (Bio.), *Papa's First Outing* (Essanay), *Assassination of the Duke d'Guise* (Pathé), *The Hand* (Pathé), *Two Waifs and a Stray* (Vita.), *Comedy and Tragedy* (Edison), *Mrs. Jones Entertains* (Bio.), *All on Account of the Milk* (Bio.), *The Old Fiddler* (Kalem), *The Directoire Gown* (Essanay), *A Rainy Day* (Selig), *The Maelstrom* (Imp.), *Transfusion* (Imp.), *Through the Breakers* (Bio.), *Resurrection* (Bio.), *The Seventh Day* (Bio.), *The House with Closed Shutters* (Bio.), *The Call to Arms* (Bio.), *A Mohawk's Way* (Bio.), *The Deputy's Wife* (Vita.), *The Big Scoop* (Edison), *Kiss Mightier Than Sword* (Gau.), *His New Family* (Edison), *Mrs. Barrington's House Party* (Vita.), *Bootsie's Baby* (Edison), *A Conquest* (Pathé), *Paid in*

Full (Vita.), *Senator and Suffragettes* (Edison), *The Wrong Box* (Vita.), *The District Attorney* (Lubin), *The Newlyweds* (Bio.), *Little Mother at the Baby Show* (Vita.), *Maud Muller* (Essanay).

The above films are not all that have been voted for and they are given here as they are listed in the votes without attempt to correct errors in the titles or in naming the companies to which they should be credited. Many of the above have only one vote each cast for them and so may never reach the "merit list," but they serve to indicate how widely distributed the voting is likely to be. Below is printed another coupon, and all readers of *The Mirror*, who are interested in motion pictures, are invited to clip a coupon and send it in with the names of ten film subjects that he thinks should go in the "Merit List."

### LICENSED FILM RELEASES.

Oct. 24, 1910.

	Fest.
(Bio.) <i>Message of the Violin</i> , Drama.	907
(Pathé) <i>Another's Ghost</i> , Drama.	748
(Pathé) <i>Hagenbeck's Managerie</i> .	205
(Selig) <i>Oh, You Skeleton</i> , Com.	865
(Selig) <i>Ghost of the Oven</i> , Com.	885
(Lubin) <i>Romance in the Rockies</i> , Drama	990

Oct. 25, 1910.

(Vita.) <i>Jean Goss Foraging</i> , Drama.	1006
(Edison) <i>Breach of Discipline</i> , Drama.	1006
(Gau.) <i>First Gray Hair</i> .	...
(Gau.) <i>The Amazon</i> .	...

Oct. 26, 1910.

(Pathé) <i>Motor Fiend</i> , Com.	610
(Pathé) <i>Bruges, Belgium</i> , Scenic.	570
(S. & A.) <i>The Bouquet</i> , Com.	678
(S. & A.) <i>Hank and Lunk, No. 5</i> , Com.	298
(Kalem) <i>Strongest Tie</i> .	955
(Urban) <i>Signet Ring</i> , Drama	...

Oct. 27, 1910.

(Bio.) <i>Passing of a Grouch</i> , Com.	537
(Pathé) <i>The Proposal</i> , Com.	461
(Lubin) <i>Faith, Love and True</i> , Drama.	550
(Lubin) <i>Edith's Avordupolis</i> , Com.	430
(Selig) <i>Blaisted Hopes</i> , Drama.	1000
(Melles) <i>Under Stars and Bars</i> , Drama	970

Oct. 28, 1910.

(Pathé) <i>Max in the Alps</i> , Com.	610
(Pathé) <i>Buffalo Fight</i> , Scenic.	558
(Edison) <i>Swiss Guide</i> , Scenic.	990
(Lubin) <i>Captain Barnacle's Chaperon</i> , Com.	994
(Kalem) <i>Indian Pete's Gratitude</i> .	975

Oct. 29, 1910.

(Pathé) <i>Indian and the Maid</i> , Drama.	905
(S. & A.) <i>Silent Message</i> , Drama.	1000
(Vita.) <i>The Telephone</i> , Drama.	655
(Vita.) <i>Battieship "Justice"</i> , Scenic.	885
(Gau.) <i>Life of Moliere</i> , Drama.	...

Oct. 31, 1910.

(Bio.) <i>Two Little Waifs</i> , Drama.	997
(Lubin) <i>Settled Out of Court</i> , Drama.	1000
(Pathé) <i>Brothers</i> , Drama.	594
(Pathé) <i>Max and His Eyes</i> , Com.	594
(Pathé) <i>New Style Inkwell</i> , Com.	272
(Pathé) <i>Darling</i> , Scenic.	831

Nov. 1, 1910.

(Vita.) <i>Double Elopement</i> , Com.	999
(Edison) <i>Key of Life</i> .	...
(Gau.) <i>Both Were Stung</i> , Com.	...
(Gau.) <i>Mediterranean</i> , Scenic.	...
(S. & A.) <i>A Fortunate Misfortune</i> , Com.	1000

Nov. 2, 1910.

(Edison) <i>Boy Scouts of America</i> .	...
(Edison) <i>Riders of the Plains</i> .	...
(Pathé) <i>Cowboy Justice</i> , Drama.	756
(Kalem) <i>Facori Family</i> , Aerobic.	243
(Kalem) <i>Rough Rider's Romance</i> , Drama.	...
(Urban) <i>Tragical Concealment</i> , Drama.	...
(Urban) <i>Crossing Andes</i> , Travelogue.	...

Nov. 3, 1910.

(Bio.) <i>Walter No. 5</i> , Drama.	997
(Selig) <i>Early Settlers</i> , Drama.	1000
(Lubin) <i>Mike, the Housemaid</i> , Com.	...
(Melles) <i>Birthday Cigars</i> .	...

Nov. 4, 1910.

(Pathé) <i>Women of Samaria</i> , Biblical.	902
(Edison) <i>Little Station Agent</i> .	...
(Vita.) <i>Children's Revolt</i> , Com.	992
(Kalem) <i>Silver Cloud's Sacrifice</i> , Drama.	967

Nov. 5, 1910.

(Pathé) <i>Abraham Lincoln's Clemency</i> , Drama.	1030
(Vita.) <i>Mountains of Kentucky</i> , Drama.	978
(Gau.) <i>Fishing Smack</i> , Drama.	961

### DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Oct. 26—COUPON—1910

Name ten motion picture subjects that you think should go in *THE MIRROR'S Motion Picture Merit List*, and mail, with this coupon, to *DRAMATIC MIRROR Motion Picture Editor*, 121 W 4th Street, New York City. Your votes will be recorded and counted in making up the *MOTION PICTURE MERIT LIST*, which will be published from time to time in *THE MIRROR*. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them.

In making out lists, give titles of the pictures and names of makers if possible. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

### SCENE FROM "IN A JAPANESE TEA HOUSE."



Not everyone of the passing crowd on Washington Street, Boston, realizes that within B. F. Keith's Bijou Theatre a fascinating little bit of opera is being given as part of the regular daily programme. In a Japanese Tea House was first produced at the Bijou Theatre early in June, and proved so attractive that it was reserved for revival during the regular winter season. It is the first time that an attempt has met with success to introduce into vaudeville a legitimate operatic number. In a Japanese Tea House is a complete opera in one act. It is not a condensation of some larger production. Both music and book were written with the express intention of providing such a number for a vaudeville pro-

gramme. It has been said that this little act, with its cherry blossom setting, may be likened to a delicate lace handkerchief.

The scene is a reproduction of a Japanese tea house, and the Japanese costumes and interior are produced with a faithfulness to detail seldom seen.

Seven people compose the cast. All of them are undeniably trained singers with exceptionally good voices. Great attention has been given to the lighting, and from the opening of the opera, with its sunlight, to the closing "Lantern Song," sung in the twilight, one has before him a picture of such charm as only Japanese scenery and costumes can make possible. The opera will be continued during the week of Oct. 24-29.

**Reviews of Licensed Films**

**Winona** (Kalem, Oct. 14).—This is a fine Indian story of the early days and is admirably presented. In only one scene is there an appearance of improbability—the scene where Winona succeeds in freeing herself and her white lover while their Indian captors sleep. The incident might have been made a little more plausible. The other events, however, are convincing. Winona runs away from her tribe with her trapper sweetheart and they are pursued and caught, but escape again and are living in a log cabin when the Indian lover again shows up, but is vanquished and permitted to get his way.

**The Cowboy's Mother-in-Law** (Essanay, Oct. 15).—This film points a moral and adorns a tale. It teaches a lesson to surly husbands, especially to husbands whose wives have many cowboy admirers. When the friends of this Western Helen discovered her shedding tears over her husband's harsh words, they proceeded to reform him with much more finesse than gentlemen of their class are accustomed to show. Enlisting the wife's permission, Big Mat disguised himself as a mother-in-law and put the little husband through a course of sprouts that reduced him to docility. When he became so gentle that he would eat from his wife's hand Big Mat threw off the disguise. The husband was ready to fight, but he had pledged his word to behave and decided to stand to it. The acting is good. While it is farcical, there isn't very much distorting of faces to express exaggerated surprise. This is such a relief that managers ought to make a note of it for emulation.

**Hearts and Politics** (Lubin, Oct. 17).—Very good acting is noted in this film, and the story has interest although it cannot be said to be distinguished for probability. The young reform candidate for Mayor proved to be an easy victim for the adventuress to get into her toils, and he was also an ardent lover. After carrying her into her house, when she feigned a sprained ankle, he immediately went to his knees before her and in the next interview had her in his arms. It was not surprising, therefore, when he agreed not to run for Mayor if she would marry him, but his typewriter discovered the plot from a carbon copy of a note the adventuress wrote to the party boss, and thus warned the young candidate continued in the race for Mayor and won. Then he folded the type writer girl in his arms.

**Jinks Wants to Be an Acrobat** (Pathé, Oct. 17).—Somewhat of the same style, but not quite so funny, though more boisterous, is this farce, which tells of a chap who has become demented on the subject of acrobatics. Everywhere he goes, and he goes many places, he tries to turn handsprings, and the results are disastrous to people, baskets, crockery and so on. He is an energetic and a fearless fellow and his earnestness brings many laughs.

**The Foreman** (Selig, Oct. 17).—This is a cowboy story of the West of the kind that is now conventional although it presents some novelty of incident. The hero, who is in love with the rancher's daughter, is falsely accused of stealing the rancher's money, escapes from the lockup and is pursued through a variety of scenes, during which his clothing suffers severely and his feelings also if we may judge by the anguish he displays at each approach to the camera. In the course of his flight he comes upon a lady painting a landscape and she and her husband (or is it her brother?) aid the fugitive to elude the officers by what is termed in a caption a clever ruse. She paints a picture of a bullet hole and blood on the hero's back and he lies down as if dead while the officers come, give a perfunctory look and go away satisfied. The ruse could not have been so clever in real life because the pursuers would surely have been more particular in their examination. Having thus eluded capture, the accused man is lucky enough to apprehend the two men who had really found the money (it had not been stolen but lost), and the film ends with the usual vindication and handshake and the

parental blessing on the two lovers. The scenes do not indicate ranch surroundings but the acting is mostly good.

**Auld Robin Gray** (Vitagraph, Oct. 18).—The old Scotch ballad has been illustrated, verse by verse. It is not a particularly cheerful film, because the heroine dismisses her Jamie, who came back from the sea, and took up her duties to Auld Robin Gray, whom she had married meanwhile at her parents' behest. The best actor in the lot is the handsome young Jamie; he looks his part and carries conviction on that account, as well as by the straightforwardness of his action. The other actors were not particularly well suited to their parts; consequently the spectator could not always forget that they are merely acting. What they do has been intelligently supervised, apparently, but, of course, water won't run up hill, no matter how it is coaxed. It seems as if others besides Jamie might have injected more sincerity into the action. The old doctor looked his part, and the Scotch collie is always a welcome sight in the Virginian films.

**Tyranny of the Dark** (Kalem, Oct. 19).—This is a strong film in every respect. It tells a human story; a sad one, to be sure, but a noble one as well. It is well acted, even at the trying point, where the action might easily have merged into spectacular anguish. The general arrangement and the mounting are entirely sufficient. The whole film runs smoothly and logically, with stress where it belongs. Blinded by an explosion in her father's chemical laboratory, the heroine later discovered that her fiancee had transferred his affections to her younger sister. Consequently she bravely renounced his love, so he might marry as he wished. The pathetic part of the film is that the heroine suffers through no fault of her own. One especially good scene, so far as its realism is concerned, is that in which the younger sister is summoned home from her school. The hero's awakening to his new love is skillfully managed and capably acted. The whole story is sane, temperate and convincing. Such films cannot come too frequently.

**Around Pekin** (Pathé, Oct. 19).—A variety of odd and interesting scenes in China are very entertainingly presented in these views. They include camel caravans, the Great Wall, a Chinese funeral, etc. The fine photography adds to the value of the film.

**Outwitted** (Pathé, Oct. 19).—This is another offering from the Pathé American forces. It is undisguised melodrama, telling of a plot to steal the payroll money from the new foreman of a stone quarry, which is frustrated by the daughter of the farmer at whose home the foreman had gone to board. The girl overhears the plot through the window of an old house in a manner more conspicuous than plausible, after which the foreman straps the money about her heaving bosom like a badge of identification, and she rides away on a bicycle while he follows on another wheel. They meet the crooks and in a spectacular contest defeat them. The money is saved and the girl is won for keeps by the foreman. Aside from the improbability and crudity of the story the acting is too theatrical on the part of the foreman, who constantly poses, grimaces and turns his face at unnatural moments so that the camera can get him full face. The "heavy" was much the best acted part in the film.

**Hank and Lank, No. 4** (Essanay, Oct. 19).—These short farces improve as they go along, partly due, as already pointed out, to the increasing interest that attaches to serial pictures. In this film the two tramps enter a house that has been closed for the summer, cook a meal from the provisions that have been very conveniently left behind, and make so much smoke in the operation that an alarm of fire is sent in by a passerby and the two tramps have the house turned on them.

**Hiring a Gem** (Essanay, Oct. 19).—This photoplay, or may we coin a new word for the Essanay farces and call it a "photofarce" (surely the Essanay farces deserve a distinctive term), is one of the most laughable we have had from this company. It is a bit broad at times in the display of female underwear, with which the male comedian is clothed over his regular garments, and these incidents should have been toned down. In all other respects the laughs are wholesome and spontaneous. A married man finds so much fault with his breakfast that the cook quits and he agrees to hire another. Forgetting the mission, he brings home one of his male clerks made up as a female cook. In the kitchen, after a disastrous meal, he tries to induce the new cook to stay on the job by setting up the drinks and giving him a cigar, but wifey comes in at the moment, the situation is misconstrued, the cook's dress catches fire from the cigar, and there is a general hot time that the Essanay people know so well how to carry off.

**In the Shadow of Night** (Urban, Oct. 19).—The Little Lord Fauntleroy boy that figures as the hero of this film should have been spanked and put to bed to teach him not to steal from his parents, even though the object was for charity. He stole his father's money and gave it to a destitute family camping in the neighborhood, and the family get arrested for stealing the money, although it had been left with them while they slept. The charitable little thief owned up in time to save them from prison, but after that he was petted by his fond parents in a manner that was not promising for his future rectitude.

**Tunny Fishing in Italy** (Urban, Oct. 19).—The industry of catching and canning the tunny, a great sea fish of the Mediterranean, is graphically pictured in this film. It is exceedingly interesting.

**The Banker's Daughters** (Biograph, Oct. 20).—Melodrama is frankly offered in

this subject, but the acting is of the Biograph's usual high quality and the result is a strong picture story. The banker is lured away from his home by a false message and a burglar then gains entrance to the house inside of a trunk which is delivered and accepted in the banker's absence. One of the daughters sees in a looking glass the trunk lid open a bit and while she nervously endeavors to lure the burglar to believe that he has not been detected, she gets a note to her sister, who telephones for the police. This incident is reminiscent of *The Hand*, although the manner of working it out is different. The police arrive in time to capture all the burglars and then all ends happily as it should in good melodramas. The object of the first scene, which shows one of the burglars delivering a purposely misdirected package to the house, to get an advanced look at the interior, is not as obvious as it might have been made.

**Two Boys in Blue** (Selig, Oct. 20).—There is dash and spirit to the movement of this picture of the former Indian frontier. The riding is excellent and the acting all through as good as the character of the picture warrants. We first see a Wild West Show closed by the sheriff and stranded, two of the cowboy artists going to the city, where they enlist in the regular army and are sent West to fight Indians. They become scouts and when the hostiles have their company penned in, they succeed in getting through to the army post bringing back reinforcements, for which they are given medals. There is a spirit of quiet comedy running through their work that adds immensely to the effectiveness of the picture, but the scene showing the Indian attack would have been more reasonable if there had been a larger force of the redskins.

**Archie's Archery** (Lubin, Oct. 20).—The actor who plays Archie in this farce was miscast. He has naturally a most lugubrious countenance, which might be effective in a comedy part where he should maintain an appearance of stern gravity, but in a part calling for laughs and frivolity he makes us sad. He comes upon a pair of friends who are practicing archery and proves himself an expert. Taking the bow and arrows, he starts out for further exploits, shooting at a variety of improvised targets, every time hitting some inoffensive individual in a vulnerable spot. This part of the farce was excellently managed—almost too well for the nerves of the spectators when in one scene the arrow hits an Irishman in the eye. In the end Archie escapes punishment by the injured ones, a poor tramp taking the beating.

**Hawkins' Hat** (Lubin, Oct. 20).—An old idea treated in a new way forms the basis of this very laughable farce, which is well presented by the Lubin players. Hawkins comes home drunk and in his room hides his money in his silk hat in order, as it later appears, to frustrate the amiable designs of his wife on his trouser pockets. But the ruse worked out badly for Hawkins, because the wife gave the battered hat to a tramp, who sold it at a second-hand store. However, Hawkins traced it up and bought the hat back. The dismay of the second-hand merchant when he saw the rolls of money extracted from the hat by the humpy Hawkins is really the best bit in the film.

**His Life for His Queen** (Pathé, Oct. 21).—This film hardly justifies the elaborate preparations which the producers made. The story is absurd in the first place; it has neither probability nor possibility. Marie Antoinette was hardly likely to go to a masked ball at the Opera, and less likely to be arrested. No reason at all is given for her incarceration. The police captain's hesitancy in setting her at liberty when he knew her is inexplicable, even granting that he loved her. His attempt with two allies to seize the Queen on her way to the guillotine was balderdash. The costumes, perhaps, lend themselves to coloring, which seems to be the chief claim of the film to distinction. Certainly the action is not surprisingly good, even if it is not bad. The scenery looks authentic, with the exception of the Queen's boudoir. As a whole, however, the film is like a very indifferent jewel in a very expensive setting.

**Trip from Montreal to Hong-Kong** (Edison, Oct. 21).—Although this purports to be a tourist picture, and although it does give one some idea of the scenery between Montreal and the Pacific, it tells a pleasant little discursive narrative of a honeymoon. The human part of this film is done so well that it rather overshadows the scenic effects. People are always more interesting than snow-clad peaks anyway, especially when they have just come from the matrimonial altar. Even the bridegroom, foolish as he appeared, attracted more attention than the grandeur of Banff. He had to be particularly idiotic to let his train leave him behind, while he was taking a picture of his wife as she stood on the rear platform. He also had the luck of a fool in finding a hand car that could catch up with his train. The intrusion of an old acquaintance into the party was a delightful bit of human nature, of which more might have been made. The acting is rather broader than necessary. The situations are humorous enough as a rule not to require so much gesticulation.

**Davy Jones' Domestic Troubles** (Vitagraph, Oct. 21).—After Davy Jones succeeded in capturing the lady under Captain Bragg's very nose, it is rather sad to learn in this installment of his career that he repented of his prowess and ran away to sea. After Captain Bragg had tried matrimonial felicity with the deserted wife, Davy turned up again. As neither of the men cared to press his claim to her hand, they both shipped again for an indefinite period. The trouble with such a story is that it makes elaborate preparation for

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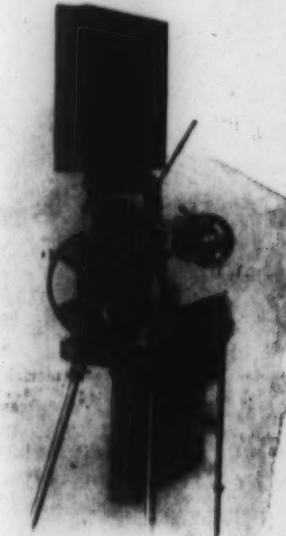
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securing laughs. Such obvious toll takes the spontaneously out of the situations and makes them tiresome rather than comic. The one humorous character was the impossible cook; she was funny without trying to be. If Davy and his friend had not pressed the blade of humor so hard against the grindstone it would have had a keener edge. The film is not intended to arouse thought; on the contrary, if a spectator stops to consider the final disposition of the character, he will dissent most heartily from an indorsement of the narrative.

**Clothes Makes the Man** (Vitagraph, Oct. 22).—It is not a theory but a fact that it is attempted to prove in this film. A tramp is not likely to be able to get credit, borrow money, escort a pretty girl or even be pleasantly treated by the dog, whereas a well-dressed citizen should accomplish all these things. Therefore, the events shown in the picture turn out precisely as might have been expected, although they are introduced as the result of a bet between an optimist and a pessimist at a high-toned club. The pessimist is the one who undertakes the experiment, and his acting is excellent, as indeed is the acting of all the players. But the demonstration would have been more striking if the optimist had been the one to go the rounds

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dressed in old clothes. However, the picture is quite pleasing.

**Mystery of Lonely Gulch** (Pathé, Oct. 22).—There is novelty and interest in this Western type of melodrama, and the acting is good, being as expressive as is needful for the style of the story, which is also consistently constructed. The impostor who overpowers and drags the ranchman into a cave and then impersonates him for the purpose of selling the ranch is represented as an actor, which at least makes the thing logical. His accomplice, an actress who had married the old rancher, helps him in the plot, but the scheme is discovered by the sheriff, who bears the old rancher's cries in the cave, and the two plotters are caught before they can get away with the proceeds of the sale.

## Reviews of Independent Films

**The Lure of Gold** (Bison, Oct. 18).—There are moments in this film when the acting rises to artistic quality. The sentiment of the story easily permits it and the two leading players show considerable appreciation of their opportunities at important times. They are handicapped, however, in conveying complete realism by the backgrounds failing to indicate the desired locations. The two men are supposed to have been for many days in the Western desert without water, but the presence of trees and vegetable growth in nearly every scene gives the impression that water could not have been far off. They had discovered gold in the bed of a creek (the handful of nuggets were unbelievable) and had started back to civilization. Their supply of water gives out and they are about to perish when a party of prospectors appear and rescue them. One of the two rescued men is found insane by the side of their treasure which they had concealed under stones. Back in the settlements the insane man fails to recover his reason, leaving the other one to mourn his sad fate. The end of the story is not in the strong key struck in the preceding scenes. The miner who recovers, goes to the girl who had been loved by both and wins her hand and her father's consent after he has exhibited a handful of gold.

**Sleepy Jones** (Powers, Oct. 18).—Over acting in some of the scenes together with unconvincing settings weaken the effect of this picture story, which with different handling might have amounted to something. Sleepy Jones is an individual who goes through life half asleep but he wakes up at the critical moment when he discovers that the man who had married the girl they both loved was about to participate in a stage hold-up. Sleepy makes a prisoner of the recalcitrant husband and notifies the stage people so that the other outlaws are killed. Then he takes his old rival to see what he escaped and thereby effects one of those miraculous reforms that are known only to the pictures. The principal over acting came in when the husband came home drunk and abused his wife. The action here became more of a burlesque than anything else.

**The Devil** (Powers, Oct. 18).—There are some funny situations in this farce and the players succeed very well in getting the comedy over. A fellow comes home from a masquerade ball, drunk and dressed in his devil costume and the effect on those with whom he comes into contact, while of course overdrawn, is not without its logical cause. The cabman, the burglar, the policeman and the man and wife in the strange house are duly and humorously scared. The picture, barring some defects in management, is a laughing hit.

**Oh, What a Knight!** (Thanhouser, Oct. 18).—This idea has been used quite recently in an independent film, but not nearly so effectively as in the hands of the capable Thanhouser players. They give the farcical events an air of reality that goes far to strengthen the comical results. A romantic young girl who has been reading a novel dreams of the manner in which she would have been courted and won in the days of knights and ladies. She sees herself alone with her brave lover who saves her from two bad assailants—bad swordsmen too, by the way, but as it was only a dream let it pass. Then comes reality. She insists on her lover rigging himself up in knightly costume and carrying her off on a horse to be married. The absurdity of this business in modern times is not made as much of as might have been, but it brings plenty of laughter. The actress who played the part of the girl marred her work by turning too often to face the camera. She is very pretty and attractive but she should not permit it to appear that she is so well aware of her beauty.

**Mont Blane** (Ambrosio, Oct. 19).—This reviewer does not remember ever having seen better or more thrilling views of the ascent of this famous mountain than are here presented. We see three mountain climbers making their perilous way up the treacherous slopes and cliffs. Many of the scenes have been well chosen for scenic beauty.

**Tweedledum's Sleeping Sickness** (Ambrosio, Oct. 19).—The sleeping sickness was a plain drunk but it was a powerful one and withstood many strenuous efforts to bring the sleeper to his senses. After a flood of water, the noise of a street band, the crash of a cannon, a swift trip through a stone wall and many other devices had been resorted to, the fellow's wife thought of her mother and the moment that good lady commenced to talk the sleeper awoke. Considering the style of the farce the acting is satisfactory.

**Topsy Turvy Ranch** (Nestor, Oct. 19).—This is a sad attempt at farce comedy, partly because the story lacks real humor and partly because the settings and details are so unconvincing. We have the inevitable cowboys wearing their "chaps" morning, noon and night, eating and sleeping, and in the midst of it all we have a nice new gas range in a ranch kitchen. Outdoor it is just as bad—never a cow in sight to warrant the cowboys, but on the contrary unmistakable Eastern civilization. All this might have been forgiven if there had been a little genuine wit in the story. One incident will illustrate. The cowboys are very hungry; the Chinese cook had spoiled the dinner with salt; the rancher's

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daughter had cooked a meal too tough to eat, and the boys had gone to town, cleaned out a restaurant and brought back a fine meal which they are about to devour when in comes the parson and they must needs put their food out of sight like guilty souls while the parson conducts a prayer meeting. Why didn't they merely hide their bottle of rum, and go on with their eating? No doubt the parson would have joined them. But in that event the tramps would not have secured the dinner and there would have been no further story. Some logic and consistency should be employed even in a farce.

**Stolen by Indians** (Champion, Oct. 10).—With clever handling there might have been a story worth while in this film. A white boy stolen by the Indians and twenty years later meeting his white relatives but hesitating to return to them until lured back to civilization by the love of a white maiden, would seem to offer possibilities for dramatic and romantic picture narration. But the strong points are all lost in this picture to make room for stage Indians to cavort in cultivated fields and cowboys to wear "chaps" in and out of season. At no time do we get a sense of the real cowboy West of the past, and the attack of the Indians on the wagon and the cowboy pursuit are the merest farces of whoop-ia acting. The picture offers so many points for criticism of detail that this reviewer despairs of doing it justice in the space at hand.

**The Calumny** (Itala, Oct. 20).—This is a strongly acted and strongly told tale, intended to illustrate the evils of neighborhood gossip. The wife of a workingman binds up the head of a young man who has been thrown from a horse, and the operation is seen through the window by women neighbors, who assume that she is caressing the injured man. The husband is told of the alleged circumstance and banishes his wife, but later restores her in his affections and confounds her traducers when he has learned the truth from the injured youth. The acting is very natural all through, except where pantomime to the camera is indulged in.

**The Fur Coat** (Imp., Oct. 20).—There is just one good laugh in this farce and it takes a long time to reach it. It is where the tramp gets the fur coat the second time and takes it to the pawnshop. The other incidents of passing the coat along from one person to another are not funny because they are not intelligible. We are never able to place the different characters in their relations to each other, and we can discover no plausible reason why the pawn tickets and the coat should change hands so often. The acting is better in every respect than the story.

**The Tyrant** (Lux, Oct. 20).—The French picture actor, except of the very best class, cannot resist pantomiming to the camera and this fault is conspicuous in this film of ancient Rome. The story is, however, good and the acting otherwise satisfactory, although never great. A little slave boy is sold to a patrician who grows to manhood. He sees his master's overseer stealing jewels and tries to stop him but is sentenced to be flogged for his remarry. The master arriving at the moment stops the flogging, learns the truth and frees the youth, afterward buying the father of the freed slave from bondage.

**Gibson and Those Boys** (Lux, Oct. 20).—The French order of extravagant farce is given a new turn in this film. A wag tells a crowd of bootblacks that he will give \$5 to the one who succeeds in blacking Gibson's boots. The boys rush to win the prize and a series of catastrophes follow, that are more or less funny according to the taste of the spectator.

**The Wrong Trail** (Bison, Oct. 21).—In the lapse of ages, perhaps, the Bison Company may always produce sane films, but the time is not yet. The Bison villains often do the most idiotic deeds in the most idiotic manner; such consistent abnormality is indeed a rare jewel. But one doesn't have to wear his jewelry in every walking hour. This time two Western girls occupy a palatial residence, apparently by themselves. Here one of them induced her wealthy uncle to make her his sole heir, and then she sent him out into the desert to die. He obligingly walked around until the other

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### VITAGRAPH NOTES.

Maurice Costello, of the Vitagraph Stock, made a quick trip to his native city, Pittsburgh, Pa., to visit his mother, whom he had not seen for three years. His reception at his old homestead, he says, reminded him of moving pictures in which he has often portrayed the long absent son or the return of the prodigal.

Several new and pretty faces have recently appeared in Vitagraph subjects, and we are told the company now contains a real English baronet, who will exhibit his

expert skill in horseback riding and expert lariats throwing as practised in Australia and the Wild West of America.

François Von Rottenthal recently returned from Paris and has been especially engaged to dance in one of the Vitagraph flower pictures, in which a sylph-like dryad performs a vaporous dance of exquisite delicacy.

## INDEPENDENT FILM RELEASES.

Oct. 24, 1910.

	Feet
(Imp.) Count of Montebello	1000
(Eclair) Saved By Her Dog	485
(Eclair) Absent-Minded Doctor	515
(Yankee) Solving the Bond Theft	
Oct. 25, 1910.	
(Bison) The Girl Cowboy	
(Powers) Plot that Failed	
(Thanhouser) Young Lord Stanley	
Oct. 26, 1910.	
(Ambrosio) First Italian Dreadnought	
(Atlas) Touching Mystery	
(Champion) (Not reported)	
(Nestor) John Wright of Missouri	970
Oct. 27, 1910.	
(Itala) Lake of Garda	
(Imp.) Mendesjohn's Spring Song	
(Defender) Clause in the Will	
(Lux) Bewitched	255
(Lux) Where You Go I Go	
Oct. 28, 1910.	
(Bison) Red Girl's Friendship	
(Cines) Pretty Dairy Maid	
(Thanhouser) Fairies' Hallowe'en	1000
(Bozai) Sergeant's Daughter	
Oct. 29, 1910.	
(Gt. Northern) Who Is She?	
(Columbia) In the Web	
(Itala) (Not reported)	
(Powers) Adventure of a Millionaire	
(Capitol) (Not reported)	
(Bellanca) Armorer's Daughter	
Oct. 31, 1910.	
(Eclair) Little Mother	685
(Eclair) Manufacture of Cheese in Request	
(Imp.) Idol's Eye	
(Yankee) Italian Sherlock Holmes	
Nov. 1, 1910.	
(Bison) (Not reported)	
(Powers) Mental Science	
(Powers) Sheriff and Miss Jones	
(Thanhouser) Mistress and Maid	1000
Nov. 2, 1910.	
(Ambrosio) (Not reported)	
(Atlas) That Dog-Gone Dog	
(Champion) Caught by Cowboys	
(Nestor) (Not reported)	

## ONE-ACT PLAYS FOR K. AND P. HOUSES.

Keith and Proctor appear to be introducing the production of one-act plays in their motion picture and vaudeville houses. This departure was first undertaken by Josephine Clement, manager of Keith's Bijou in Boston, where during the past year upward of thirty one-act plays, mostly original, have been produced for runs of a week or longer. One of these, a short opera, in a Japanese Tea House, is referred to elsewhere, together with an illustration of the scene. A similar policy is now to be started, so it is reported, in New York, commencing with the Harlem Opera House, 125th Street, where heretofore nothing but pictures, songs and slide lectures have hitherto been given. The first play announced is *Sola Mia*, by George Soule Spencer, to be produced week commencing Oct. 31. This will be followed by *The Avenger*, *Dukes of Destiny*, *My Million's Bill*, *Box and Cox*, and *The Circus Rider*.

## COLUMBIA AND 101 RANCH.

The Columbia Film Company has taken a company of players to Miller Brothers' ranch to produce motion pictures. The roster in addition to the ranch company is as follows: Constance Brinsley, Alice Leam, Estelle Gibson, Jeanne Ferrier, Paul Davis, Little Flora, George Edwards Hall, E. A. Anderson, Henley and Barton, D. A. Johnson, E. F. Barton, J. Fournier, E. H. Sullivan, Herbert Parson, Harry Hall, G. H. Reigner, and Hobart Bristow.

## KALEM PLAYERS HOME FROM EUROPE.

The Kalem Company recently sent a number of their stock players to Europe for the purpose of making scenes for certain films which the company have had in process of production. Ireland and Germany were visited and dramatic scenes with genuine backgrounds were pictured, to be incorporated in the film stories. The trip was eminently successful and a more detailed account of the enterprising departure will appear in next week's *Mirror*.

## NEW COMPANY INCORPORATED.

The Colonial Film Manufacturing Company, of Yonkers, N. Y., filed articles of incorporation with the Secretary of State, at Albany, Oct. 21. The enterprise is capitalized at \$100,000, and its objects are to manufacture and deal in moving picture machine films and supplies of various kinds. The incorporators are Benjamin H. Newell, Walter Crothers and J. Lee Enright, 80 Broadway, New York city.

## DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (Geo. W. Lyon, imp.) Leeds, N. D., Nov. 1. *Buddy* 2, Willow City, S. D., Nov. 4. *Minot* 5.

ALLAS JIMMY VALENTINE (Liebler and Co., imp.) Johnstown, Pa., 28, Connellsville 27, Uniontown 28, McKeesport 29, Wheeling, W. Va., 31-Nov. 2, New Castle, Pa., 8, Warren, O., 4.

ALLEN STOCK (Jack Allen, mgr.) Waukesha, Wis., 28-30, Green Bay 31-Nov. 5.

ANNIE LAURIE (Cambridge Amusement Co., mgrs.) Haverhill, Mass., 26, Concord 27, Lowell 28, 29.

ARRIVAL OF KITTY (Doherty Collins, mgr.) Vandegrift, Pa., 28, Kittanning 27, Reynoldsburg 28, Du Bois 29, Punxsutawney 31, Brookville Nov. 1, Ridgway 2, Johnsonburg 3, Conqueror 4, Emporia 5, Geneva 7.

COUNTY SHEEP (O. H. Woe, mgr.) Mystic, Conn., 27, Wickford, R. I., 28, Woonsocket 29, Southville, Mass., 31, Warren Nov. 1, Monson 2, Bristol, Conn., 3, South Manchester 4, New Britain 5.

COW AND THE MOON (Charles A. Bellon, mgr.) La Grande, Ore., Nov. 1, Baker City 2, Weiser, Id., 2, Boise 4, 5.

DODGE, SANFORD (B. S. Ford, mgr.) Preston, Id., 28, 29, Pocatello 30, Montpelier Nov. 1, 2, Kenosha, Wyo., 3, 4.

GILPIN, HYPNOTISTS (J. H. Gilpin, mgr.) Quincy, Ill., 24-25.

GIRL OF THE MOUNTAINS (O. H. Woe, mgr.) Deluge, N. Y., 27, Johnston 28, Gloversville 29, Little Falls 31, Binghamton Springs Nov. 1, Norwich 2, Delhi 3, Bainbridge 4, Towanda, Pa., 7.

GRAYCE, HELEN (N. Appell, mgr.) Fitchburg, Mass., 31-Nov. 5.

HALF DOL (C. Marshfield, Wis., 24-29, Birchwood 31-Nov. 6.

HARTMAN, FERRIS Los Angeles, Cal., Oct. 16-Indefinite.

HOUSE OF A THOUSAND CANDLES (Slim Allen, mgr.) Frankfort, Ky., 31, Georgetown Nov. 1, Cynthiana 2, Paris 3, Mt. Sterling 4, Winchester 5.

MACAULEY, WILLIAM (Gas. A. Feltz, mgr.) McCook, Neb., Nov. 2, Hastings 3, Fremont 5, Council Bluffs, Ia., 6.

MILLER BROS. 101 RANCH WILD WEST Atlanta, Ga., 31, Nov. 1, Macon 2-3.

MILLER, HENRY (Klaw and Erlanger, mgrs.) Los Angeles, Cal., 31-Nov. 5.

MOOK SAD ALI: Red Wing, Minn., 24-29.

NATIONAL STOCK (Murphy and Emerson, mgrs.) Thibodaux, La., 24-30, Houma 31-Nov. 5.

NORWOOD, HYPNOTISTS (M. H. Norwood, mgr.) Jacksonville, Ill., 24-29, Mt. Carmel 31-Nov. 6.

PAIGE, AVIA (W. S. Bates, mgr.) Alliance, O., 26, Miles 27, Youngstown 28, Akron 31, Mansfield Nov. 1.

PAVLOVA, ANNA, AND M. MIKAIL NORDKIN (Indianapolis, Ind., 26, Cincinnati, O., 27, Richmond, Va., 28, Baltimore, Md., 29, Chicago, Ill., 30).

ROYAL SLAVE (J. M. Jacobs, mgr.) Weston, W. Va., Nov. 1, Clarksburg 3, Lumberport 4, Sistersville 5.

SCOTT, OTYLIL (Messrs. Shubert, mgrs.) Erie, Pa., 26, Sharon 27, Youngstown, O., 28, Cleveland 31-Nov. 5.

SQUAW MAN (Western) H. E. Pierce, mgr.) Devil's Lake, N. D., 26, Minot 27, Brandon, Man., 28, 29, Winnipeg 31, Fargo, N. D., Nov. 1.

LETTER LIST.  
WOMEN.

Alter, Lottie, Irene Artman, Marguerite Allen, Rita Anderson.

Brewster, Grace, Harriet B. Brewster, Annie Blanche, Jessie Buckley, Louise T. Boncouski, Viola Bancroft, Violet Barney, Jack Brown, Mrs. H. L. Bottom, Geraldine Bruce, Sadie Berry, Emily Bedford, Gertrude Bonchill, I. Bentley, Ines Buck, Gertrude Boswell, Claywood, Matic, Louise Carter, Sadie Calhoun, Grace Clark, Ethel P. Cantor, Winifred Carter, Mrs. Frank Colgate, Eva Carey, Mrs. F. Clark.

Davenport, Alice, Decola DeLaro, M. Drew, Leigh De Lucy, Ethel Dovey, Jena Dayne, Mrs. Jim W. Dillon, Radie Drew.

Emery, Edw., Mrs. Dixie Emmette, Peggy Edwards, Gloria Engle, Isabel Erdle, Mabelle Elliott, Pauline Edwards, Pauline Engle, Maude Flannery, Hilda Flannery, Jane Farnley, Adelaide Flits Allian, Lillian Fliske, Grace Flitton, Clara Flom, Minnie Fielding.

Grimm, Helene, Monda Glendower, Mary E. Goodman, Ines Girard, M. A. Gifford, Anna Gordon, Dorothy Godfrey, Viola Gillette, Louise Gals.

Hewitt, H. J., Mrs. Lenore Halstead, Mona Harris, Dora Herstine, Lella Hill, Olivette Haynes, Helene Hadley, Dorothy Hart, Irving, Edna.

Jones, Sissieetta, Marie T. Johnson, Kavalay, Grace, Rita Kendall, Adelaide Kast, Eiffreda, Grace Lockwood, Janet Leno, Mabel Lonard, Mrs. H. Latney, Anna Longfield, Florence Lorraine, Ruth Lathmore, Annie Lane, Louise M. Lee, Pearl Lewis, Macry, Viola, Florence May, Norma Mitchell, Ruth Mayfield, Louise Marshall, Margaret Moreland, Nina Morris, Jean Marot, Grace Mills, Eleanor Montell, Elsie Mint, Florence E. Morris, Grace Morse, Mrs. Frank McMunn, Norling, Clara, Max Nash.

Otis, Julia M., Isabel O'Madigan.

Perry, Charlotte, Edith Pack, Ruby Paige, Quilter, A.

Rheu, Gay, Violet Ray, Clara Raymond, Adeline Roatton.

Smith, Emma, Beth Summerville, Alice Searles, E. Scheidell, Frances Summerville, Erma Stroet, Marie Stowenell, Leslie Stokes, Stowenell, Katherina Shay, Fanny S. Stevens, Tate, Eileen, Hilda Thomas, Mrs. W. J. Townsend, Josephine.

Vane, Lilia, Von Seiver, Claire Vincent, Wally Vaughan, Hattie Vickery, Lily Van Delle, Wilson, Alice, Jack Wayne, Mamie S. Wood, Alice C. Wood, Mrs. A. J. Wayne, Emily Wood, Winnie White, Ann Warrington, Elsie Wallace, Jessamine Woods, Young, Jessie.

MEN.

Acker, Chas., Macklyn Arbuckle, Jack A. Armstrong, Chas. Bartling, Hubert Budd, Frank W. Bailey, Bob Birch, Rich'd Buhler, H. H. Ball, Chas. Berney, Victor Bessot, Bobbie Boller, Al Bolger, H. H. Blair, Fred Bird, Louis Bress, Leslie Bassett, Herbert Brenner, Clayton, Fred, J. F. Curran, Jas. C. Cornell, Bob. Cain, G. Connor, C. H. Carlton, Lewis J. Cody, Webb Clayton, Robt. Connell, A. Connemar, Fred'k Courtney, S. W. Coleman, Giuseppe Creatore, Eugene Cowles, C. B. Clark, C. C. Campbell.

Dillman, Hugh, Frank Dayton, Harry W. Davis, Chas. Drake, Sanford H. Dickinson, Harry Davenport, Robt. Dudley, Wm. Dellman, Geo. H. Doremus, Robt. F. Downing, Jess Dundy, W. C. De Witt, Frank Dale, Eaton, Elwyn, Jas. Edwards, Asaach J. Evans, Bobby Edgar, Burton Emmett, W. E. Kly.

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## Died

ABROGAST.—Fred Abrogast, at Salt Lake City, Utah, on Oct. 18, aged 60 years.

AIKEN.—Frank Aiken, Alken, in New York, Oct. 17, aged 70 years.

BARTLETT.—Josephine Bartlett (Mrs. Harold Perry), in Chicago, Oct. 14, aged 44 years.

BARTON.—Robert Barton (Pahr), 26 years.

DEVINE.—J. Benjamin Devine, on Oct. 18, at North Andover, Mass., aged 88.

EXNICK.—John Exnick, at Biloxi, Miss., on Oct. 18, aged 66 years.

HALL.—John T. Hall, in York, Pa., Oct. 18, aged 68 years.

HENDRIE.—Louise Hendrie, Widow of Dr. W. Scott Hendrie, in New York city, Oct. 18, at the home of her daughter, Anita Hendrie Miller, King of Kings, at Pontiac, Mich., last week, aged 50.

KOOGAN.—Harry Koogan, in Oakland, Cal., Oct. 18.

MAXWELL.—George H. Maxwell, in Oshkosh, Wis., on Oct. 19, aged 73.

MOODY.—William Vaughan Moody, in Colorado Springs, Colo., Oct. 17, aged 41 years.

RICH.—Edward A. Rich, 46 years of age, in Boston, in October.

SHIELDS.—Robert S. Shields, in Jersey City, N. J., Oct. 18, aged 60 years.

SHREVE.—Mrs. Maud B. Shreve, in Washington, on Oct. 20.

WEATHERSBY.—Eliza Weatherby, in New York, aged 84 years.

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